

ANTIQUITIES &
ANCIENT ART

25 MAY 2023



HINDMAN

ANTIQUITIES & ANCIENT ART

SALE 1188

25 May 2023

10:00am CT | Chicago | Live + Online

Lots 1–245

PREVIEW BY APPOINTMENT

Auction Room and Galleries
222 North Maplewood, Chicago, IL
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May 22–25

10:00–5:00pm Monday–Friday

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By appointment

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ANTIQUITIES & ANCIENT ART

LOTS 1-245

PROPERTY FROM THE TRUSTS AND ESTATES OF:

Carroll J. Delery III, Louisiana
Harer Family Trust Collection
Elliott Golub, Winnetka, IL

PROPERTY FROM THE COLLECTIONS OF:

Kathryn Albert, New Jersey
Robert Arch, Ohio
Susan Hughes Bell, Utah
Olivier Carre, Pennsylvania
O'Gara and Wilson, Ltd., Chesterton, Indiana
Dr. David Girgenti, Rockford, Illinois
Sidney M. Goldstein, Missouri
Jeremy Schell, Georgia
Sumner Schlesinger, California
Arnold-Peter C. Weiss, M.D., Rhode Island
Private Brooklyn Collection
Private Chicago Collection
Private Connecticut Collection
Private Florida Collection
Illinois Private Collection
New England Collection
Private New England Collection
Private New Jersey Collection
New York Collection
Private New York Collection
Southern Collector
Private West Coast Collection
West Hollywood Collection

PROPERTY SOLD TO BENEFIT:

Property from the Museum of Fine Arts, St. Petersburg, Florida
A Midwestern Institution

OPPOSITE
Lot 234



The Stephen Albert Collection | Lots 1–57

Stephen Joel Albert (6 February 1941 – 27 December 1992) was an American composer. He is best known for his Symphony No. 1, *RiverRun* (1983), written for the National Symphony Orchestra which won a Pulitzer Prize for Music. Additionally, he posthumously won a Grammy Award in 1995 in the Best Classical Contemporary Composition category for his Cello Concerto (1990) written for Yo-Yo Ma and the Baltimore Symphony Orchestra with conductor David Zinman.

He died suddenly in a 1992 automobile accident, having nearly completed his Second Symphony. The work was subsequently completed by Sebastian Currier, and his death sparked musical tributes from composer colleagues such as Aaron Jay Kernis and Christopher Rouse.

In 1965 he won the Rome Prize Fellowship to work independently at the American Academy in Rome. It was there that his interest in collecting antiquities grew. Living and working alongside the vestiges of the Ancient Roman Empire and guided by his friends and fellow artists—sculptors Paul Suttman and John Pappas—Stephen Albert would go on to form a sizable collection of objects from the Ancient Mediterranean World over the next three decades.

1

An Apulian Red-Figured Epichysis

CIRCA 4TH CENTURY B.C.

Height 6 1/2 inches (16.5 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992),
New York; thence by descent. [Inv. no. 5432]

\$1,200 - 1,800





2

A South Italian Xenon-Ware Kylix

CIRCA 4TH CENTURY B.C.

Height 5 1/2 inches (14 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

\$500 - 700

3

An Apulian Xenon-Ware Kylix

CIRCA 4TH-3RD CENTURY B.C.

Width 8 1/4 inches (21 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
[Inv. no. 5850]

\$800 - 1,200



4

A Large Apulian Red-Figured Askos

ATTRIBUTED TO THE WORKSHOP OF THE BALTIMORE
PAINTER, CIRCA 330-320 B.C.

Height 8 1/4 inches (21 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 4381]

\$3,000 - 5,000





5

**An Etruscan Red-Figured
Beak-Spouted Oinochoe**
CIRCA 4TH CENTURY B.C.
Height 7 inches (17.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 5152]

\$800 - 1,200

6

An Apulian Red-Figured Epichysis
CIRCA 4TH CENTURY B.C.
Height 7 1/2 inches (19 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 5978]

\$800 - 1,200



7

An Apulian Red-Figured Thymiaterion

CIRCA 4TH CENTURY B.C.

Height 6 1/2 inches (16.5 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

[Inv. no. 4382]

\$1,500 - 2,500



8

An Apulian Red-Figured Skyphos

CIRCA 4TH CENTURY B.C.

Width 5 3/4 inches (14.6 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

[Inv. no. 5722]

\$800 - 1,200



9

A South Italian Red-Figured Squat Lekythos
CIRCA 4TH CENTURY B.C.
Height 4 1/4 inches (10.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 66]

\$700 - 900

10

An Apulian Red-Figured Squat Lekythos
CIRCA 4TH CENTURY B.C.
Height 5 inches (12.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 670]

\$800 - 1,200



11

An Apulian Red-Figured Lekanis
CIRCA 4TH CENTURY B.C.
Height 4 inches (10.2 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 67]

\$400 - 600



12

An Apulian Red-Figured Lekanis

CIRCA 4TH CENTURY B.C.

Height 7 1/2 inches (19 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.

[Inv. no. 5724]

\$2,500 - 3,500





13

An Apulian Red-Figured Lekanis

CIRCA 4TH CENTURY B.C.

Width 3 1/2 inches (8.9 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

[Inv. no. 5433]

\$400 - 600

14

An Apulian Xenon-Ware Kylix

CIRCA 4TH-3RD CENTURY B.C.

Width 8 1/2 inches (21.6 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

[Inv. no. 5980]

\$1,200 - 1,800





15

A Campanian Red-Figured Bail-Amphora

CIRCA 4TH CENTURY B.C.

Height 15 inches (38.1 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
[Inv. no. 852]

\$1,500 - 2,500

16

An Apulian Xenon-Ware Kylix

CIRCA 4TH-3RD CENTURY B.C.

Width 8 inches (20.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
[Inv. no. 4127]

\$1,000 - 2,000





17

An Attic Black-Figured Lekythos

ATTRIBUTED TO THE HAIMON GROUP, CIRCA EARLY 5TH CENTURY B.C.

Height 5 1/4 inches (13.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent. [Inv. no. 758]

\$1,000 - 2,000



18

An Attic Black-Figured Lekythos

ATTRIBUTED TO THE COCK GROUP, CIRCA MID TO LATE 6TH CENTURY B.C.

Height 5 3/4 inches (14.6 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent. [Inv. no. 1062]

\$1,200 - 1,800



19

An Attic Black-Figured Lekythos

RELATED TO THE GROUP OF THE FLORAL BAND-CUPS, CIRCA EARLY 5TH CENTURY B.C.

Height 5 1/2 inches (14 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent. [Inv. no. 6122]

\$1,500 - 2,500

20

An Etruscan Bucchero Oinochoe

CIRCA 7TH-6TH CENTURY B.C.

Height 8 3/4 inches (22.2 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.

[Inv. no. 4128]

\$800 - 1,200





21

A Canosan Pottery Figural Oinochoe

CIRCA 3RD CENTURY B.C.

Height 15 1/2 inches (39.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
[Inv. no. 4377]

\$2,500 - 3,500



22
A Greek Terracotta Female Protome
 CIRCA 6TH CENTURY B.C.
 Height 5 inches (12.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 56]
 \$1,000 - 2,000



23
A Hellenistic Terracotta Fragment of a Female Figure
 CIRCA 3RD-2ND CENTURY B.C.
 Height 6 inches (15.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27 December
 1992), New York; thence by descent. [Inv. no. 4136]
 \$600 - 800

24
Two Hellenistic Terracotta Female Heads
 CIRCA 3RD-2ND CENTURY B.C.
 Height of tallest 2 inches (5.1 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 54, 55]
 \$500 - 700





25

A Roman Marble Relief with a Female Head

SEVERAN PERIOD, 198-217 A.D.

Height 9 inches (22.9 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.

[Inv. no. 5794]

\$5,000 - 7,000



26

A Roman Marble Fragment

Depicting the Calydonian Boar Hunt

CIRCA 3RD CENTURY A.D.

Width 13 inches (33 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 5999]

\$3,000 - 5,000



27
A Roman Bronze Eagle
 CIRCA 3RD CENTURY A.D.
 Height 1 3/4 inches (4.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 6073]
 \$600 - 800



28
A Roman Bronze Eagle
 CIRCA 1ST CENTURY A.D.
 Height 2 1/4 inches (5.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 6099]
 \$800 - 1,200



29
A Roman Bronze Eagle Grasping a Deer
 CIRCA 2ND-3RD CENTURY A.D.
 Height 2 1/4 inches (5.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 57]
 \$600 - 800



30
A Roman Bronze Eagle Perched on a Boar's Head
 CIRCA 2ND-3RD CENTURY A.D.
 Height 2 1/4 inches (5.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27 December
 1992), New York; thence by descent. [Inv. no. 58]
 \$800 - 1,200



31
A Roman Bronze Oil Lamp
 CIRCA 2ND CENTURY A.D.
 Length 4 1/4 inches (10.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 6100]
 \$800 - 1,200



32
A Roman Bronze Horse
 CIRCA 2ND-3RD CENTURY A.D.
 Length 1 3/4 inches (4.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 6074]
 \$600 - 800



33
A Roman Bronze Panther Applique
 CIRCA 1ST-2ND CENTURY A.D.
 Height 3 1/2 inches (8.9 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 60]
 \$2,000 - 3,000



34
A Roman Bronze Handle with a Seated Cat
 CIRCA 2ND-3RD CENTURY A.D.
 Height 3 1/2 inches (8.9 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 \$600 - 800



35
A Hellenistic Bronze Sheep
CIRCA 3RD-2ND CENTURY B.C.
Length 1 1/2 inches (3.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 5715]

\$600 - 800



36
Three Roman Bronze Fibulae
CIRCA 2ND-3RD CENTURY A.D.
Width of largest 1 1/2 inches (3.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 6175, 6176, 6181]

\$400 - 600



37
Three Roman Bronze Fibulae
CIRCA 2ND-3RD CENTURY A.D.
Length of longest 1 3/4 inches (4.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 6304, 6305, 6307]

\$400 - 600



38
Three Roman Bronze Crossbow Fibulae
CIRCA 4TH CENTURY B.C.-1ST CENTURY A.D.
Height of tallest 3 1/4 inches (8.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 6180, 6182, 6183]

\$800 - 1,200



39
A Romano-Celtic Bronze Bust of Jupiter
 CIRCA 2ND-3RD CENTURY A.D.
 Height 2 1/4 inches (5.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 5859]

\$1,200 - 1,800



40
A Roman Bronze Bust of Serapis
 CIRCA 1ST-2ND CENTURY A.D.
 Height 2 1/2 inches (6.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 59]

\$1,200 - 1,800



41
A Roman Bronze Zeus-Ammon Applique
 CIRCA 1ST-2ND CENTURY A.D.
 Height 3 inches (7.6 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.

\$1,200 - 1,800



42
A Hellenistic Bronze Medusa Applique
 CIRCA 1ST CENTURY B.C.
 Height 4 inches (10.2 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 61]

\$2,000 - 3,000



43

A Palmyrene Limestone Bust of a Priest

CIRCA 2ND CENTURY A.D.

Height 20 1/2 inches (57.1 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.

[Inv. no. 5163]

\$4,000 - 6,000



44

**An Egyptian Limestone Mask from an
Anthropoid Sarcophagus**

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.
Height 17 inches (43.2 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 5581]

\$5,000 - 7,000

45

An Egyptian Faience Sistrum Handle with Hathor
LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
Height 8 1/2 inches (21.6 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992),
New York; thence by descent. [Inv. no. 65]

\$3,000 - 5,000



46

An Egyptian Bronze and Alabaster Ibis

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Length 2 3/4 inches (7 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.

\$800 - 1,200



47

An Egyptian Bronze Imhotep

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.

Height 2 3/4 inches (7 cm).

Property from Kathryn Albert, New Jersey

Provenance:

Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent. [Inv. no. 62]

\$600 - 800



48
A Syro-Hittite Terracotta Double-Headed Figure
 CIRCA EARLY 2ND MILLENNIUM B.C.
 Height 6 inches (15.3 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 45]

\$400 - 600



49
A Syro-Hittite Terracotta Figure
 CIRCA EARLY 2ND MILLENNIUM B.C.
 Height 8 3/4 inches (22.2 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 44]

\$400 - 600

50

A Luristan Bronze Finial with The Master of the Animals
CIRCA 9TH-7TH CENTURY B.C.
Height 9 3/4 inches (24.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27 December 1992),
New York; thence by descent. [Inv. no. 5290]

\$600 - 800



51

A Luristan Bronze Stickpin
CIRCA 9TH-7TH CENTURY B.C.
Length 5 inches (12.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
Stephen Joel Albert (6 February 1941–27
December 1992), New York; thence by descent.
[Inv. no. 2001]

\$800 - 1,200



52
A Luristan Bronze Ibex
 CIRCA 9TH-7TH CENTURY B.C.
 Height 1 3/4 inches (4.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 28]

\$600 - 800



54
A Luristan Bronze Stag on a Chain
 CIRCA 9TH-7TH CENTURY B.C.
 Height 2 1/4 inches (5.7 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 6005]

\$400 - 600



53
A Luristan Bronze Ibex
 CIRCA 9TH-7TH CENTURY B.C.
 Width 1 3/4 inches (4.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27
 December 1992), New York; thence by descent.
 [Inv. no. 5232]

\$600 - 800



55
A Luristan Bronze Container in the Form of an Animal
 CIRCA 9TH-7TH CENTURY B.C.
 Length 2 1/2 inches (6.4 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
 [Inv. no. 6110]
 \$600 - 800



56
A Luristan Bronze Rooster
 CIRCA 6TH CENTURY B.C.
 Length 1 1/2 inches (3.8 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
 [Inv. no. 5756]
 \$400 - 600

57
A Luristan Bronze Frog
 CIRCA 9TH-7TH CENTURY B.C.
 Width 1 1/8 inches (2.9 cm).

Property from Kathryn Albert, New Jersey

Provenance:
 Stephen Joel Albert (6 February 1941–27 December 1992), New York; thence by descent.
 [Inv. no. 5752]
 \$400 - 600



Man and Tools

For early humans and several of their hominin ancestors, stone tool production required a high degree of technical sophistication. Acheulean hand axes have been found in many parts of Africa, Asia, and Europe and were among the most used of any stone tools (Lot 58). In earlier Oldowan tools, hominins struck a core with a hammerstone to break off flakes to use as cutters or choppers. *Homo erectus* built upon this technique, carefully shaping the prized cores of Acheulean hand axes in addition to their flakes. The large cutting edge of these symmetrical bifaces could be used for scraping animals, chopping wood, digging, and possibly even throwing at prey.

Around 300,000 years ago during the Middle Paleolithic, early humans developed even more meticulous advances with the Levallois technique. The craftsman prepared a tortoise-shaped core from which a much more controlled flake could be struck off. Hunter-gatherers in the lush grass plains of what is now the Sahara Desert in Egypt employed a version of this technology for their vast assemblage of spear points, celts, and scrapers (Lot 59).

Some of the highest quality stone tools ever made are to be found at the very end of prehistory in Egypt during the 4th Millennium B.C. (Lots 60, 61). Having long shifted towards a sedentary lifestyle of agriculture, Egyptians now sourced flints from limestone cliffs to produce blades of a much larger size. Luxury ripple-flaked tools appear in elite burials, with one face worked and the opposite smoothly polished. Often ceremonial, they display a high degree of delicate order in their serration and flaking.

As humans moved from the Neolithic to the Bronze Age they began incorporating copper alloys into their toolkits. The ancient Egyptians used bronze chisels, adzes, and saws with abrasive methods to quarry and shape even the hardest stones (Lot 62). This innovation produced some of the most impressive monumental art and architecture of the ancient world.

58

An Ovate Acheulean Handaxe

EAST AFRICA, LOWER PALEOLITHIC, CIRCA 1,500,000-200,000 YEARS AGO
Length 3 3/4 inches (9.5 cm).

Property from O'Gara and Wilson, Ltd., Chesterton, Indiana
Mankind and Tools

Provenance:

Paleontologist Louis Leakey (1903-1972), Kenya.
The Coryndon Museum (National Museum of Kenya), Nairobi, Kenya,
1940s. [Inv. no. 14]
L. A. Wilkie (1900-1974), Des Plaines, Illinois.
Wilkie Brothers Foundation, Illinois, 29 January 1974-2007; where
acquired by the present owner.

Louis and Mary Leakey's decades of contributions to the field of anthropology include identifying some of the earliest stone tool traditions and helping to settle the early date of human origins in Africa. At Olduvai Gorge in Tanzania, their team discovered several hominin remains including those of early *Homo erectus* and the type specimen for *Homo habilis*. In 1978 Mary Leakey led work at nearby Laetoli, famously uncovering what were at the time the earliest hominin bipedal footprints from 3.7 million years ago. Louis Leakey believed studying primate behavior could elucidate human evolution and supported several researchers including Dian Fossey and Jane Goodall. Conversely, the Leakeys themselves received support from several institutions including the National Geographic Society and the Wilkie Foundation. Founder of the DoALL Company and inventor of the metal-cutting bandsaw, Leighton A. Wilkie took an active interest in anthropology and sponsored museum exhibitions on the history of human ingenuity.

\$800 - 1,200



59

Two Egyptian Flint Tools

PALEOLITHIC PERIOD, CIRCA 300,000-90,000 B.C.
Length of longest 5 inches (12.7 cm).

Provenance:

Metropolitan Museum of Art, New York (deaccessioned in the 1950s).
Dr. Carlo T. Gay, Italy and New York; thence by descent to Robin Oliver
Gay, 1950s-1998.
Private Collection (F.S.), New York, where acquired from the above, 12
November 1998.
[Old penned label affixed with Inv. nos. 29 & 24]

\$800 - 1,200





60

An Egyptian Flint Blade

PREDYNASTIC PERIOD, CIRCA 4TH MILLENNIUM B.C.
Length 8 inches (20.5 cm).

Property from a Private West Coast Collection

Provenance:

Maurice Bouvier (1901-1981), Egypt until 1959; thence by descent to his son Jean-Francois Bouvier, Peseux, Switzerland.
Lyon & Turnbull, Edinburgh, *African & Oceanic Art and Antiquities*, 16 September 2020, Lot 58 [part].

Exhibited:

Switzerland, Basel, Antikenmuseum Basel und Sammlung Ludwig, *Egypt: Moments of Eternity*, 18 March-13 July 1997.
Switzerland Geneva, Museum of Art and History, Rath Museum, 26 September 1997-11 January 1998.

Published:

M. Page-Gasser and A. B. Wiese, *Ägypten - Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz* (Exhibition Catalogue), Mainz, 1997, no. 9B [part].

\$800 - 1,200

61

An Egyptian Flint Knife

PREDYNASTIC PERIOD, CIRCA 4TH MILLENNIUM B.C.
Length 7 inches (17.7 cm).

Property from a Private West Coast Collection

Provenance:

Maurice Bouvier (1901-1981), Egypt, acquired prior to 1959; thence by descent to his son Jean-Francois Bouvier, Peseux, Switzerland.
Lyon & Turnbull, Edinburgh, *African & Oceanic Art and Antiquities*, 16 September 2020, Lot 58 [part].

Exhibited:

Switzerland, Basel, Antikenmuseum Basel und Sammlung Ludwig, *Egypt: Moments of Eternity*, 18 March-13 July 1997.
Switzerland Geneva, Museum of Art and History, Rath Museum, 26 September 1997-11 January 1998.

Published:

M. Page-Gasser and A. B. Wiese, *Ägypten - Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz* (Exhibition Catalogue), Mainz, 1997, no. 9B [part].

\$1,200 - 1,800





62

Five Egyptian Bronze Tools

MIDDLE KINGDOM TO PTOLEMAIC PERIOD, 2040-30 B.C.

Length of longest 7 1/4 inches (18.4 cm).

Property from O'Gara and Wilson, Ltd., Chesterton, Indiana

Provenance:

L.A. Wilkie (1900-1974), Des Plaines, Illinois.

Wilkie Brothers Foundation, Illinois, 29 January 1974-2007; where acquired by the present owner.

Exhibited:

Wilkie Foundation Exhibition, *Civilization Through Tools*, 1954.

Published:

L.A. Wilkie, ed., *Civilization Through Tools* (Exhibition Catalogue), Des Plaines, 1954, p. 12 [part].

\$800 - 1,200

63

An Egyptian Faience Hippopotamus

MIDDLE KINGDOM, 12TH DYNASTY, 1991-1783 B.C.

Length 6 1/4 inches (15.9 cm).

Property from a Private West Coast Collection

Provenance:

Sotheby's, New York, *Antiquities and Islamic Art*, 29 May 1987, Lot 43.

Royal Athena Galleries, New York. [Inv. no. MJ1701]

Private Collection, Doylestown, Pennsylvania, acquired from the above in 1987.

Private Collection (J.M.), Amsterdam, 2005-2017.

with Royal Athena Galleries, New York, 2006 (*Art of the Ancient World*, Vol. XVII, no. 197).

Acquired by the present owner from the above, 13 September 2021.

\$40,000 - 60,000

Though their meaning remains ambivalent, modern scholars continue to debate the significance of Egyptian faience statuettes in the form of hippopotami. In ancient Egypt, it was believed that one of the earliest pharaohs was killed by a hippopotamus while hunting on the Nile River. From temple wall scenes depicting their harpooning to tomb gifts found in burial chambers, the “river horse” has played an important role in ancient Egypt’s material culture. Spending much of their time submerged in the primeval mud of the Nile, some believe they represent the evil forces of the Underworld and the god Seth, while others believe they serve as symbols of rebirth into the Afterlife.

This hippopotamus strikes a dynamic posture that is both rare and charming. His mouth is open wide, and his head is turned back as if yawning having just woken from a deep sleep. As is the case with most faience hippopotami that have been found, this statuette was once deliberately broken. Its upper jaw, three feet, and underside have been restored in modern times. Still, the naturalistic modeling and drawn water flowers and plants that decorate it make it among the finest examples of its type known today.





64

An Egyptian Faience Female Figure

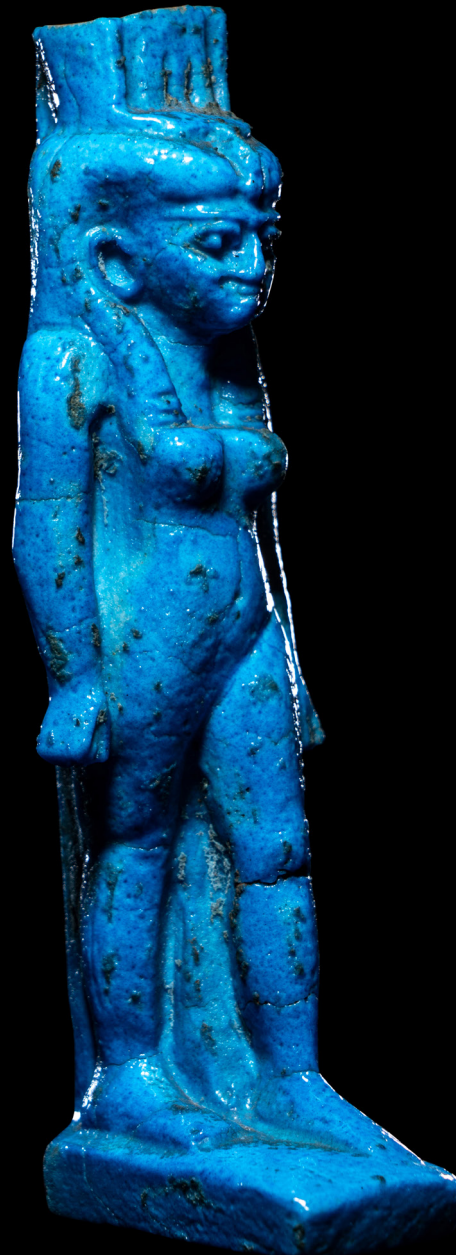
MIDDLE KINGDOM, 12TH DYNASTY, 1991-1783 B.C.
Height 4 1/4 inches (10.8 cm).

Property from the Harer Family Trust Collection

Provenance:

Gawain McKinley, London, prior to 1980.
Private Collection, Ruhr Valley, Germany.
Private Collection, Connecticut.
Arte Primitivo, New York, *Fine Pre-Columbian, Tribal & African Art, and Classical Antiquities*, 30 September 2014, Lot 400; where acquired by the present owner.

\$10,000 - 15,000



65

An Egyptian Blue Faience Nehmetawy

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1070-712 B.C.
Height 5 1/2 inches (14 cm).

Property from a Private West Coast Collection

Provenance:

Galerie Bouche, Paris, prior to 1980.
Private Collection (Mme. G.C.D.), Paris, 1980-2011.
Art Market, Paris, December 2011.
Royal Athena Galleries, New York, 2013 (*Art of the Ancient World*, Vol. XXIV, no. 207). [Inv. no. GPY101]
Acquired by the present owner from the above, 13 September 2021.

This figure is a rare form of the Goddess Hathor as the wife of Thoth (in Hermopolis) or Nehebkau (in Heliopolis).

\$3,000 - 5,000

66

An Egyptian Bichrome Faience Double-Sided Bes

NEW KINGDOM, 20TH DYNASTY, 1196-1070 B.C.

Height 7 1/4 inches (18.4 cm).

Property from the Harer Family Trust Collection

Provenance:

Durville Collection, Paris, prior to 1983.

Galerie Cybele, Paris, prior to 1994.

The Harer Family Trust Collection, California, acquired from the above, 5 May 1994.

Bonhams, London, *Antiquities*, 7 July 2016, Lot 116.

\$4,000 - 6,000



67

An Egyptian Faience Horus

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.

Height 3 3/16 inches (8.1 cm).

Provenance:

Sotheby's, New York, *Antiquities and Islamic Art*, 23 June 1989, Lot 60.

Edward D. Freis, Washington, D.C.

Sloans & Kenyon, Chevy Chase, Maryland, *Summer Estate Catalogue Auction*, 18 June 2005, Lot 529.

Aphrodite Ancient Art, New York, prior to 2015 (*Art of the Ancients*, Vol. II, p. 42-43, no. 22).

\$800 - 1,200



68

An Egyptian Faience Baboon Holding a Tray

LATE PERIOD, 25TH-26TH DYNASTY, 664-343 B.C.

Height 4 1/4 inches (10.8 cm).

Property from the Harer Family Trust Collection

Provenance:

Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo.

Anthony J. Drexel, Jr. Collection (1864-1934), Philadelphia.

Drexel Institute Museum, Philadelphia, 1895.

Minneapolis Institute of Art, Minneapolis, 1916-1958. [Acc. no. 16.50]

Blumka Gallery, New York, 1958.

Superior Galleries, Beverly Hills, California, prior to 1975.

The Harer Family Trust Collection, acquired from the above, 15 March 1975.

Bonhams, London, *Antiquities*, 7 July 2016, Lot 115.

\$3,000 - 5,000

69

An Egyptian Steatite Baboon and a Bichrome Faience Ball Bead

NEW KINGDOM TO LATE PERIOD, 1550-343 B.C.

Diameter of bead 1 3/8 inches (3.8 cm).

Provenance:

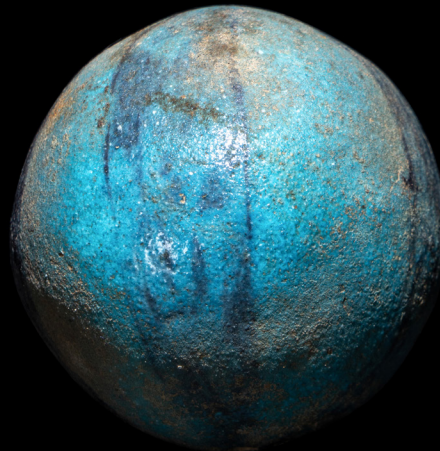
Baboon

Art Market, Europe, acquired prior to 1980; thence by descent.

Bead

Private Collection, United States, acquired in the 1980s; thence by descent.

\$400 - 600



70

An Egyptian Faience Isis Nursing Harpocrates

PTOLEMAIC PERIOD, 304-30 B.C.

Height 5 3/4 inches (14.6 cm).

Property from a Private West Coast Collection

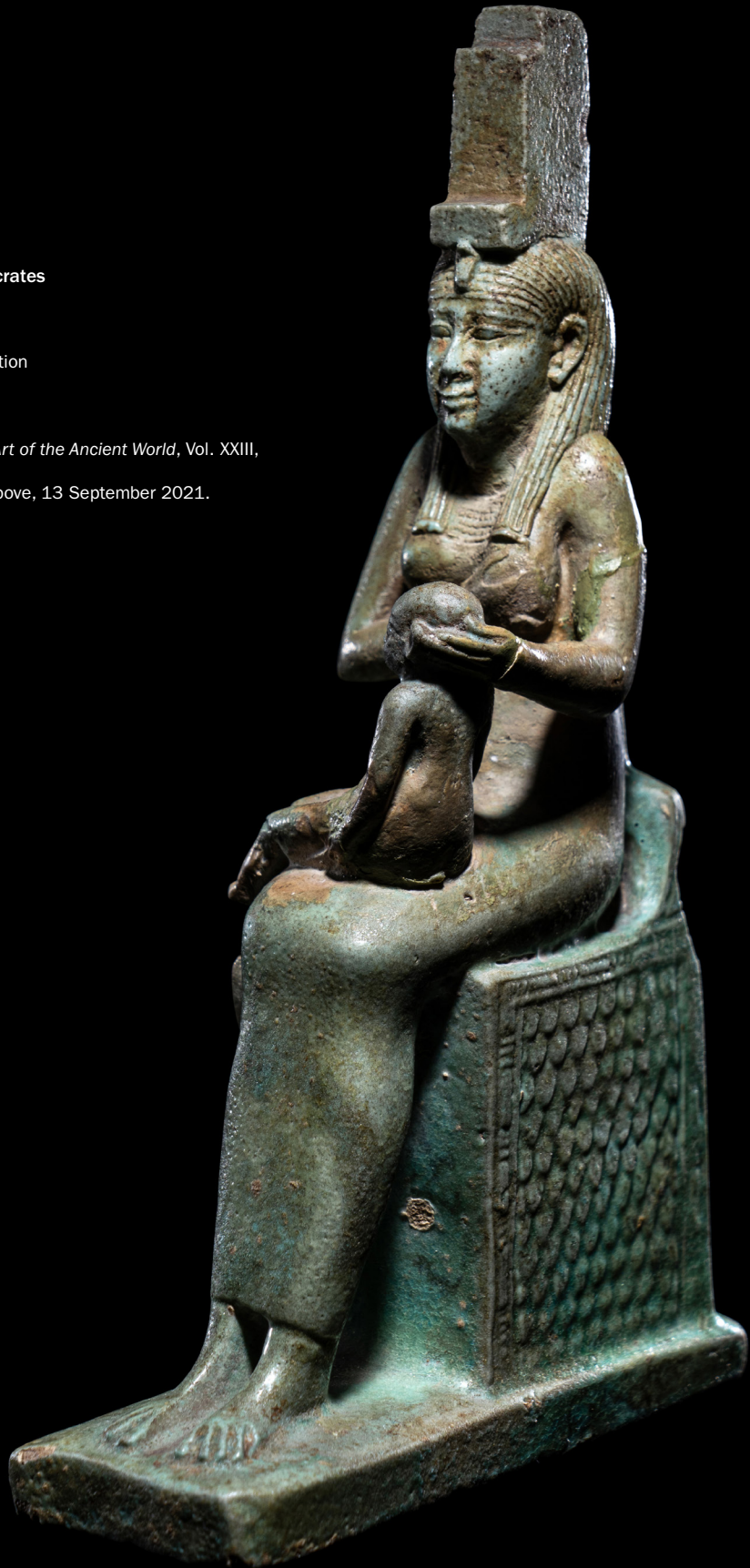
Provenance:

Private Collection, France.

Royal Athena Galleries, New York, 2012 (*Art of the Ancient World*, Vol. XXIII, p. 81, no. 206). [Inv. no. BPPE01]

Acquired by the present owner from the above, 13 September 2021.

\$4,000 - 6,000



71

An Egyptian Wood Left Arm

OLD KINGDOM TO MIDDLE KINGDOM, 2575- 1640 B.C.

Length 6 inches (15.2 cm).

Property from a Florida Private Collection

Provenance:

Munzen und Medaillen AG, Basel, *Ägyptische Kunst*, 16 June 1981, Lot 111.

Jack Ogden, London, 1981-1985.

Acquired by the present owner from the above in 1985.

\$4,000 - 6,000





72

An Egyptian Wood Figure of a Youth

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.

Height 4 1/4 inches (10.8 cm).

Property from the Harer Family Trust Collection

Provenance:

The Science Museum of Connecticut, Hartford, 1954-1987. [Acc. no. 54.857]

Skinner's, Bolton, Massachusetts, *Property of the Science Museum of Connecticut*, 17 October 1987, Lot 187C.

The Harer Family Trust Collection, California.

Bonhams, London, *Antiquities*, 7 July 2016, Lot 117.

Exhibited:

California, San Bernardino, University Art Gallery, 1992.

Arizona, Tempe, Arizona State University Museum, 1993.

Texas, San Antonio, San Antonio Museum of Art, 1993-1996.

California, San Bernardino, Robert and Frances Fullerton Museum of Art, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, 1997-2010.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, p. 147, no. 93.

\$1,800 - 2,200



73

An Egyptian Wood Striding Montu

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Height 6 inches (15.3 cm).

Property from a New England Collection

Provenance:

Nicholas Wright, London, before 1981.

Private Collection, Ruhr Valley, Germany.

Bonham's, London, *Antiquities*, 1 May 2013, Lot 271.

Galerie Cybele, Paris, 2022 (*Catalogue* 5).

Exhibited:

The European Fine Art Fair, Maastricht, 24-30 June 2022.

\$8,000 - 12,000

74

An Egyptian Painted Pottery Canopic Jar

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Height 10 inches (25.4 cm).

Property from a Private West Coast Collection

Provenance:

Estate from the former Curator of Lansdown Museum,
Lionel Walrond (1927-2020), Somerset, United
Kingdom.

Cotswold Auction Company, Cheltenham,
England, *Books, Medals, Militaria, and Collectibles*, 9
February 2021, Lot 240.

\$7,000 - 9,000





75

An Egyptian Polychrome Wood Mummy Mask with Bronze Inlays

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1070-664 B.C.

Height 15 1/4 inches (38.7 cm).

Property from a West Hollywood Collection

Provenance:

Craig Wright, Los Angeles, acquired in the 1970s-1980s.

Published:

Craig Wright: Expanding His Hollywood Hills Residence to House Books and Guests, Architectural Digest, 31 August 2003 [online article].

\$4,000 - 6,000

76

An Egyptian Limestone Model of a Trussed Duck
 OLD KINGDOM, 5TH-6TH DYNASTY, 2465-2150 B.C.
 Length 4 1/4 inches (10.8 cm).

Property from a West Hollywood Collection

Provenance:
 Private Collection, Europe, acquired in the 1970s.
 Drouot Montaigne, Paris, *Archeologie*, 1-2 October 2003, Lot 476.
 Rupert Wace Ancient Art, London, 2004 (*Pharaoh's Creatures: Animals from Ancient Egypt*, fig. 53).
 Bonhams, London, *Antiquities*, 20 October 2005, Lot 82.

For examples of model offerings, see S. D'Auria et al., *Mummies & Magic - The Funerary Arts of Ancient Egypt*, Boston, 1988, p. 93, fig. 25.

\$1,500 - 2,500



77

An Egyptian Alabaster Duck-Shaped Cosmetic Dish
 NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
 Height 5 inches (12.7 cm).

Property from a West Hollywood Collection

Provenance:
 Mrs. Scharrelmann, Germany, acquired in the 1980s.
 Plakas Auction, London, *Property of a European Lady Collection*, 22 April 2022, Lot 135.

Ornate open-face dishes in animal form were likely ritualistic in nature, to be used in a temple or tomb setting. Although this object is classified as a cosmetic dish it could have alternatively functioned as a spoon. In ancient Egypt, it was believed that after the *Opening of the Mouth* ritual, mummies were able to eat again and were offered food. Some Egyptologists have suggested that dishes such as this example were not cosmetic, but actually utensils used to feed the dead.

For comparative examples, see J.V. d'Abbadie, *Catalogue des objets de toilette égyptiens-Musée du Louvre Département des Antiquités Égyptiennes*, Éditions des Musées nationaux, Paris, 1972, and Princeton University Art Museum, New Jersey (Inv. no. y1949-18).

\$2,000 - 3,000



78

An Egyptian Bone Inlay
 THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1070-664 B.C.
 Width 2 1/8 inches (5.4 cm).

Property from a New England Collection

Provenance:
 John N. Winnie, Jr., Georgia, 1980s-1990s.
 Ancient Works of Art, New York; where acquired from the above, 6 August 2007.

\$800 - 1,200



79

An Egyptian Bone Head of a Lion

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
Length 1 1/2 inches (3.8 cm).

Property from a New England Collection

Provenance:

Ancient Works of Art, New York, prior to 1979.
Charles Weatherby Collection, Fort Worth, Texas; where acquired from
the above, 23 April 1979.
Galerie Cybele, Paris, 2022 (*Catalogue 5*).

Exhibited:

The European Fine Art Fair, Maastricht, 24-30 June 2022.

\$4,000 - 6,000



80

An Egyptian Limestone Canopic Jar Lid in the Form of Qebhsenuf

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
Height 7 1/2 inches (19 cm).

Property from a Private West Coast Collection

Provenance:

A.H. Wilkens Auctions & Appraisals, Ontario,
Canada, *Antique Militaria, Instruments, & Antiquities*,
25 August 2020, Lot 3166.

\$2,000 - 3,000

81

An Egyptian Gold Miniature Pectoral

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Width 1 3/8 inches (3.5 cm).

Property from a New England Collection

Provenance:

John N. Winnie, Jr., Georgia, 1980s-1990s.
Ancient Works of Art, New York; where acquired from the above, 6 August 2007.

\$2,500 - 3,500





Lot 82 | Detail

82

An Egyptian Red Jasper Duck Scaraboid
NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
Length 1/2 inch (1.3 cm).

Provenance:

Private Collection, prior to 1980.

Art Market, New York; where acquired by the present owner in 2013.

\$600 - 800



Lot 83 | Detail

83

Two Egyptian Steatite Plaques
NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Length of longest 5/8 inches (1.8 cm).

Provenance:

Fish Plaque

Private Collection, Europe, acquired in the 1970s-1980s.

Art Market, New York.

Acquired by the present owner from the above in 2013.

Other Plaque

Private Collection, Europe, acquired in the 1970s-1980s.

Art Market, New York.

Acquired by the present owner from the above in 1994.

\$500 - 700

84

An Egyptian Faience Frog Scaraboid

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
Length 5/8 inch (1.7 cm).

Provenance:

Art Market, Europe.

Private Collection, New York, acquired in the 1960s-1970s.

Aphrodite Ancient Art, New York, *Holiday Auction*, 12 December 2016, Lot 152

The underside of the base is inscribed in hieroglyphs reading, *The good God Men-Kheper-Re*, the prenomen of Thutmose IV, the eighth Pharaoh of the 18th Dynasty.

\$400 - 600



Lot 84 | Detail

85

An Egyptian Faience Scarab Bead

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
Length 1 1/8 inches (3 cm).

Provenance:

Art Market, Europe, acquired in the early 1980s; thence by descent.

Engraved on the underside of this faience scarab bead is Bes, protector of pregnant women, who is flanked by uraei serpents.

\$400 - 600



Lot 85 | Detail

86

An Egyptian Faience Scarab with a Greek Inscription

ROMAN PERIOD, CIRCA 1ST-3RD CENTURY A.D.
Length 1 3/8 inches (3.5 cm).

Provenance:

Private Collection, New York, acquired in the 1970s; thence by descent in 2007.

In ancient times, glyptics with inscriptions were thought to be magical and were worn as protective amulets. The underside of this scarab is engraved with a depiction of a seated Horus encircled by two falcons, a lion, a scorpion, and a Greek gnostic inscription. The inscription reads, "βαρυχωνων," translating to "The Soul of Darkness." For a related gnostic scarab, see Walters Art Museum, Baltimore [acc. no. 42.872].

\$1,200 - 1,800



Lot 86 | Detail





87

An Egyptian Green Jasper Plaque

NEW KINGDOM, DYNASTY 18, CO-REGENCY OF TUTHMOSIS III AND AMENHOTEP II, CIRCA 1427-1425 B.C.

Length 11/16 inch (1.8 cm).

Property from a Florida Private Collection

Provenance:

Galerie Heidi Vollmoeller, Zurich, prior to 1988. [Inv. no. 5848]

Peter Sharer, New York, 1995.

Acquired by the present owner from the above, 13 March 1996.

Exhibited:

Texas, San Antonio, San Antonio Museum of Art, *Dynasties: The Royal Image in the New Kingdom*, 6 January-9 April 1995.

Published:

A.J. Morvay, "Das Siegel des Pharaos Thuthmosis III," *Neue Buercher Zeitung* 21/22, March 1987.

G.D. Scott, *Dynasties: The Royal Image in the New Kingdom* (Exhibition Catalogue), San Antonio Museum of Art, 1995, *Varia Aegyptiaca* 10 (1), p. 24, no. 12.

R. Bianchi and E. Meltzer, "A ring bezel inscribed for Pharaohs Tuthmosis III and Amenhotep II," *Cheiron: The International Journal of Equine and Equestrian History* 3.1, 2023.

\$80,000 - 120,000

This green jasper plaque initially served as a swivel bezel for a finger ring. It is sculpted on both of its faces in high relief and is pierced to enable its wearer to display on either side. One side is inscribed in hieroglyphs, *The good god, Men-kheper-re, the one who tramples every foreign land*. Men-kheper-re, "the manifestations of the sun god Re are enduring," is the praenomen of pharaoh Tuthmosis III, known as the warrior pharaoh because of his many successful military campaigns. He is represented by riding in his biga, or chariot drawn by two horses, which he steers by wrapping its reins around his waist. This frees both of his hands to take aim with his bow and loose his arrows against his enemies, two of whom have fallen to the ground and lie beneath the hooves of his horses, reinforcing his role as "the one who tramples his enemies."

The second side is inscribed with two separate captions in hieroglyphs, the first of which is translated, *The good god, Aa-kheperu-ra, "Great are the forms of the sun god Re."* This is the prenomen of pharaoh Amenhotep II, the son and successor of Tuthmosis III who is shown seated on a folding stool before a horse which is captioned, "The strongest of many," which is suggested to describe this horse's exceptional quality or may in fact be its name.

Taken together both sides represent an ancient Egyptian royal celebration of the horse. Deployed in battle as battalions of charioteers, the horse facilitated the conquests of Asia and Nubia by Tuthmosis III. Those victories prepared the way for Amenhotep II, his son, and successor, to enjoy the sporting life which included cultivating his love of horses, with whom he was intricately associated. He took pride in depicting himself riding in his horse-drawn chariot at a rapid clip repeatedly piercing a target in the form of a metal ingot with his arrows.

That love is remarkably celebrated here because Amenhotep II is represented hand-feeding his favorite steed. He is the only figure known to ever be depicted in such an intimate, autobiographical representation in the entire history of ancient Egyptian art. Green jasper was intentionally chosen for this plaque because the color green was associated with youth and vigor, physical characteristics that emphasize the strength not only of Pharaoh Amenhotep II but also that of his favorite horse.



88

An Egyptian Limestone Fragment of an Amarna Princess
NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, REIGN OF
AKHENATEN, 1353-1335 B.C.
Height 3 inches (7.6 cm).

Property from the Collection of Sumner Schlesinger, California

Provenance:

Joseph Halle Schaffner (1897-1972), Chicago and New York.
Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by
descent.

For a similar relief with an Amarna princess holding a sistrum,
see British Museum [Acc. no. EA63964].

\$5,000 - 7,000

89

An Egyptian Limestone Fragment with the Face of a Foreigner
NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
Width 4 3/4 inches

Property from the Collection of Sumner Schlesinger, California

Provenance:

Joseph Halle Schaffner (1897-1972), Chicago and New York.
Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by descent.

For a relief with a similar subject matter, see O. Muscarella, *Ancient
Art The Norbert Schimmel Collection*, 1974, no. 254.

\$4,000 - 6,000



90

An Egyptian Black Steatite Cippus Fragment

LATE PERIOD, 30TH DYNASTY, 380-343 B.C.

Height 5 3/4 inches (14.6 cm).

Property from the Harer Family Trust Collection

Provenance:

Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland; thence by descent to his niece.

Christie's, New York, *Antiquities*, 4 June 2008, Lot 20 (part).

The Harer Family Trust Collection, California.

Bonhams, London, *Antiquities*, 7 July 2016, Lot 121.

\$3,000 - 5,000



91

An Egyptian Painted Limestone Relief Fragment

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.

Height 7 1/2 inches (19 cm).

Property from a Private West Coast Collection

Provenance:

Private Collection, New York, prior to 1981.

Art Market, New York, where acquired by the present owner, 10 October 2021.

Depicted here in bas relief is a suppliant scene with a figure, likely a servant, bearing offerings of food and wine. A label is affixed to the back that reads "Mural Decoration | From tomb of [queens] | Deir el-Bahari | Dynasty XXVIII"

\$5,000 - 7,000





92

An Egyptian Limestone Relief Fragment

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.

Width 10 3/4 inches

Property from the Collection of Sumner Schlesinger, California

Provenance:

Joseph Halle Schaffner (1897-1972), Chicago and New York.
Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by descent.

\$10,000 - 15,000

The partially preserved hieroglyphs on this relief include determinations typically used in writing the names of cities and towns. The circle with the "X" is the hieroglyph normally referenced as Gardiner Sign-List O 49, representing a settlement intersected by crossroads. It can be used to write the word *niwt* "town" or "city," in which case it is often accompanied by a semicircle "t" and a stroke. It's also used as a determinative for many toponyms. In this case it's preceded by a bird hieroglyph. It's difficult to be certain as to which bird, but it seems a likely possibility is what is referred to as the "tyw" bird (Gardiner G 4). This could be found in phrases such as *nTrw niwtw* "local/municipal gods". For more on these writings, see Woerterbuch Vol. II 212-213, and Faulkner, *Concise Dictionary of Middle Egyptian*, p. 125.

93

An Egyptian Limestone Relief of Khonsu

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Height 19 inches (48.3 cm).

Property from a Private West Coast Collection

Provenance:

Private Collection, North America.

Sotheby's, New York, *Antiquities and Islamic Art*, 12 June 1993, Lot 45.
Nye & Company, Bloomfield, New Jersey, 8 September 2022, Lot 632.

\$8,000 - 12,000

The bark carrying the shrine on this relief is not a solar boat, but a "lunar boat," because the falcon-headed deity crowned with a disk and crescent is Khonsu, whose name is written in the hieroglyphic caption.

Khonsu is a moon-god whose name is understood as the "traveler" or "wanderer." He is the son of Amun and Mut, and together they form the "Theban triad." The disk is a lunar disk, which is typical when it appears along with the crescent. Together, the different phases of the moon are represented. He is represented either as a child or youth with a sidelock, or as a falcon-headed man crowned with the disk and crescent. Khonsu is also known as a potent exorcist or driver-out and vanquisher of demons, as described in the story inscribed on the "Bentresh Stela."

In the present relief, the boat bears the shrine containing the image of the deity. It has carrying poles and is carried by priests in religious processions. Here it is set down on a pedestal or plinth which is a way-station on the route of the procession.

For references on Khonsu, see R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*; G. Hart, *A Dictionary of Egyptian Gods and Goddesses*; and J. Houser-Wegner, "Khonsu," in *The Oxford Encyclopedia of Ancient Egypt*, Vol. 2.





94

An Egyptian Painted Limestone Ushabti

NEW KINGDOM, 19TH DYNASTY, REIGN OF RAMESES II, 1290-1224 B.C.

Height 3 inches (7.6 cm).

Property from a Private Connecticut Collection

Provenance:

Robert Hay of Linplum and Nunraw (1799-1863), Linplum House, Haddington, Scotland, acquired in Egypt between 1824-1839.

Samuel Aids Way (1816-1872), Boston, 1871.

Charles Granville Way (1841-1912), Boston, by descent from the above.

Museum of Fine Arts, Boston, donated by the above in 1872. [Acc. no. 72.729]

Sotheby's, New York, *Antiquities and Islamic Art*, 18 June 1991, Lot 366.

Art Market, Europe.

Sotheby's, New York, *Antiquities and Islamic Art*, 1 June 1995, Lot 53.

Private Collection, United States.

Sotheby's, New York, *Ancient Egyptian Sculpture & Works of Art and a Selection of Greek Vases Sold to Benefit the Walker Art Center*, 15 December 2016, Lot 13.

(Art Loss Register no. S00125262)

Exhibited:

London, The Crystal Palace, 1871

\$8,000 - 12,000



95

An Egyptian Faience Ushabti

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Height 4 5/8 inches (11.7 cm).

Property from a New England Collection

Provenance:

Ancient Works of Art, New York, prior to 1981.
Carl Tautenhahn, Houston Texas; where acquired from the above, 2
February 1981.

\$8,000 - 12,000



96

An Egyptian Wood Unfinished Ushabti

NEW KINGDOM, 19TH DYNASTY, 1307-1196 B.C.
Height 9 1/2 inches (24.1 cm).

Property from the Harer Family Trust Collection

Provenance:

Gifted by W.M. Flinders Petrie (1853-1942) to
Luxmoore Newcombe (1880-1952), librarian at
University College, London. [by repute]
Fagan Arms, Clinton Township, Michigan, prior to
2013.
The Harer Family Trust Collection, California,
acquired from the above, 12 June 2013.
Bonhams, London, *Antiquities*, 7 July 2016, Lot
107.

\$2,000 - 3,000



97
Two Egyptian Blue Faience Ushabtis
 THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1070-664 B.C.
 Height of tallest 5 inches (12.7 cm).

Property from the Collection of Sumner Schlesinger, California

Provenance:
 Joseph Halle Schaffner (1897-1972), Chicago and New York.
 Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by descent.

\$800 - 1,200



98
An Egyptian Faience Ushabti of Padipepet
 LATE PERIOD, 26TH DYNASTY, 664-525 B.C.
 Height 5 3/4 inches (14.6 cm).

Property from the Harer Family Trust Collection

Provenance:
 Acquired by the current owner from Superior Galleries, Beverly Hills, California in 1979.

\$2,000 - 3,000



99
An Egyptian Faience Ushabti for Bak-Khonsu
 THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, 1070-945 B.C.
 Height 4 1/4 inches (10.8 cm).

Property from the Harer Family Trust Collection

Provenance:
 Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo.
 Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia.
 Drexel Institute Museum, Philadelphia, 1895.
 Minneapolis Institute of Art, 1916. [Acc. no. 16.408]
 Blumka Gallery, New York, circa 1958.
 Superior Galleries, Beverly Hills, 1975.
 Christie's, New York, *Antiquities*, 11 December 2014, Lot 62.

Exhibited:
 Pennsylvania, Philadelphia, Drexel Institute Museum, 1895.
 Minnesota, Minneapolis, Minneapolis Institute of Art, 1916.
 California, San Bernardino, University Art Gallery, 1992.
 Arizona, Tempe, Arizona State University Museum, 1993.
 Texas, San Antonio, San Antonio Museum of Art, 1993-1996.
 California, San Bernardino, Robert and Frances Fullerton Museum of Art, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, 1997-2011.

\$2,000 - 3,000



100
An Egyptian Faience Ushabti for Nes-Ta-Wedjat-Akhet
 THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, 1070-945 B.C.
 Height 4 inches (10.2 cm).

Property from the Harer Family Trust Collection

Provenance:
 Emile Brugsch (1842-1930), curator of the Bulag Museum, Cairo.
 Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia.
 Drexel Institute Museum, Philadelphia, 1895.
 Minneapolis Institute of Art, 1916 (Acc. no. 16.367).
 Superior Galleries, Beverly Hills, California.
 Christie's, New York, *Antiquities*, 11 December 2014, Lot 59.

Exhibited:
 Pennsylvania, Philadelphia, Drexel Institute Museum, 1895.
 Minnesota, Minneapolis, Minneapolis Institute of Art, 1916.
 California, San Bernadino, University Art Gallery, 1992.
 California, San Bernadino, Robert and Frances Fullerton Museum of Art, 1997-2011.

\$2,000 - 3,000



101
An Egyptian Faience Ushabti
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Height 7 1/4 inches (18.5 cm).

Property from a Private West Coast Collection

Provenance:
 Art Market, Ohio.
 Private Collection, Cleveland, Ohio, acquired from the above in the 1970s-1980s.

\$2,500 - 3,500



102
An Egyptian Faience Ushabti for Horem Akhbit
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Height 5 1/8 inches (13.1 cm).

Property from the Collection of Olivier Carre, Pennsylvania

Provenance:
 Art Market, Europe.
 J. H. Carre, Belgium, acquired 18 May 1985; thence by descent.

\$2,000 - 3,000



103
An Egyptian Bronze Bastet
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Height 5 inches (12.7 cm).

Property from the Harer Family Trust Collection

Provenance:
 Philip Mitry, Egypt and California, 1950s-1975.
 Superior Galleries, Beverly Hills, California, 1976;
 where acquired by the present owner.
 \$6,000 - 8,000



104
An Egyptian Bronze Cat with Kitten
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Width 2 1/2 inches (6.4 cm).

Property from the Harer Family Trust Collection

Provenance:
 Acquired by the present owner from John Rilling,
 Laguna Niguel, California, 4 August 1999.
 \$2,000 - 3,000



105
An Egyptian Bronze Apis Bull
 LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.
 Height 3 1/2 inches (8.9 cm).

Property from the Harer Family Trust Collection

Provenance:
 Acquired from Fragments of Time, Quakertown,
 Pennsylvania, 2001.
 \$3,000 - 5,000



106
An Egyptian Bronze Soldier
 ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST
 CENTURY A.D.
 Height 2 3/4 inches (7 cm).

Property from the Harer Family Trust Collection

Provenance:
 Acquired from Fragments of Time, Quakertown,
 Pennsylvania, 2001.
 \$1,200 - 1,800



107

An Egyptian Feldspar and Silver Horus

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Height 7/8 inches (2.2 cm).

Property from the Harer Family Trust Collection

Provenance:

Sotheby's, New York, *Antiquities*, 17 February 1978, Lot 248.

Superior Galleries, Beverly Hills, California, 26 September 1978.

The Harer Family Trust Collection, California, acquired from the above in 1978.

Bonhams, London, *Antiquities*, 7 July 2016, Lot 110.

Exhibited:

California, San Bernardino, University Art Gallery, 1992.

Arizona, Tempe, Arizona State University Museum, 1992.

Texas, San Antonio, San Antonio Museum of Art, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, 1993-1995.

California, San Bernardino, Robert and Frances Fullerton Museum of Art, 1997-2010.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 101.

\$1,500 - 2,500



108

An Egyptian Terracotta Bes

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

Height 5 inches (12.7 cm).

Property from the Harer Family Trust Collection

Provenance:

Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland; thence by descent to his niece.

The Harer Family Trust Collection, acquired 8 November 2007.

Bonham's, London, *Antiquities*, 7 July 2016, Lot 119.

\$1,000 - 2,000



109

A Coptic Terracotta Pilgrim Flask with Saint Menas and Inscription

CIRCA 400-600 A.D.

Height 4 inches (10.2 cm).

Property from the Harer Family Trust Collection

Provenance:

Acquired from Fagan Arms, Clinton Township, Michigan, 11 September 2001.

\$300 - 500



110

A Sumerian Clay Cuneiform Pillow Tablet

THIRD DYNASTY OF UR, REIGN OF AMAR-SIN, CIRCA 2046-2037 B.C.
Length 1 3/4 inches (4.4 cm).

Provenance:

Art Market, Europe, 1990s.
Harlan J. Berk, Chicago, Illinois, 1990s.

The tablet acknowledges receipt of 2 talents of malt and 14 talents, 25 mina of ordinary malt from Bagatum via Irur, a man from Zar. The tablet was sealed in Umma by the majordomo Zabula during the reign of Amar-Sin, the king of Ur.

\$1,000 - 1,500



111

A Sumerian Clay Cuneiform Pillow Tablet

THIRD DYNASTY OF UR, REIGN OF AMAR-SIN, CIRCA 2046-2037 B.C.
Length 1 3/4 inches (4.4 cm).

Provenance:

Art Market, Europe, 1990s.
Harlan J. Berk, Chicago, Illinois, 1990s.

This pillow tablet reads: "Dahum, carpenter, for 3 months | Zabum has taken over from Abi-ati | From the year Amar-Sin, the king, destroyed Shashrum."

\$800 - 1,200



112

A Babylonian Clay Cuneiform Tablet

OLD BABYLONIAN PERIOD, CIRCA 19TH-16TH CENTURY B.C.
Length 3 inches (7.6 cm).

Provenance:

Art Market, Europe, 1990s.
Harlan J. Berk, Chicago, Illinois, 1990s.

This tablet lists an administrative accounting of grain to named individuals.

\$800 - 1,200



113

A Mesopotamian Clay Cuneiform Tablet

THIRD DYNASTY OF UR, CIRCA 2100-2000 B.C.
Height 4 3/8 inches (11.1 cm).

Provenance:

Art Market, Europe, 1990s.
Harlan J. Berk, Chicago, Illinois, 1990s.

This tablet lists an account of construction laborers.

\$800 - 1,200



114

A Babylonian Clay Cuneiform Tablet

CIRCA 2500 B.C.

Height 8 1/2 inches (21.6 cm).

Property from the Collection of Sumner Schlesinger, California

Provenance:

Joseph Halle Schaffner (1897-1972), Chicago and New York.

Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by descent.

This tablet lists various items in six columns including wood, reeds, leather, and vegetable products.

\$2,000 - 3,000



115

Three Mesopotamian Stone Mace Heads

CIRCA 3RD MILLENNIUM B.C.

Height of tallest 2 inches (5.1 cm).

Property from the Collection of Olivier Carre,
Pennsylvania

Provenance:

Sotheby's, London, *Antiquities*, 10-11 July 1989,
Lot 355.

J. H. Carre, Belgium; thence by descent.

\$1,200 - 1,800



116

Two Near Eastern Stone Tools

An engraved macehead and axehead

CIRCA 3RD MILLENNIUM B.C.

Length of longest 4 1/4 inches (10.8 cm).

Property from the Collection of Olivier Carre,
Pennsylvania

Provenance:

Sotheby's, London, *Antiquities*, 10-11 July 1989,
Lot 336.

J. H. Carre, Belgium, acquired from the above;
thence by descent.

\$1,200 - 1,800



117

Ten Near Eastern Stone Duck Weights

CIRCA EARLY 1ST MILLENNIUM B.C.

Length of largest 1 inch (2.5 cm).

Property from a New Jersey Private Collection

Provenance:

Art Market, Munich, 19 June 1998.

\$800 - 1,200



118

An Achaemenid Granodiorite Footed Bowl

CIRCA 5TH CENTURY B.C.

Diameter 8 1/4 inches (20.7 cm).

Property from the Collection of Olivier Carre,
Pennsylvania

Provenance:

Mansour Gallery, London. [Inv. no. 5076]

J. H. Carre, Belgium, acquired from the above, 18
October 1982; thence by descent.

\$2,500 - 3,500



119

An Achaemenid Bronze Cup

CIRCA 5TH CENTURY B.C.

Width 4 1/4 inches (10.8 cm).

Property from a Private New England Collection

Provenance:

Artemission, London, 18 October 2004.

\$800 - 1,200



120

A Bactrian Chlorite Vessel
CIRCA 3RD MILLENNIUM B.C.
Width 5 1/8 inches (13 cm).

Property from a New England Collection

Provenance:
Yegotiel Saidnian, London and Jerusalem,
acquired in the 1930s-1950s; thence by descent.

\$1,500 - 2,500

121

A Western Asiatic Stone Ritual Object
CIRCA 3RD-2ND MILLENNIUM B.C.
Width 19 inches (48.3 cm).

Provenance:
Art Market, Europe, prior to 2017.
Fortuna Fine Art, New York, prior to 8
February 2017.

\$2,000 - 3,000





122

A Bactrian Chlorite Scorpion Man

CIRCA 3RD MILLENNIUM B.C.

Height 3 3/4 inches (9.5 cm).

Property from a New England Collection

Provenance:

Yegotiel Saidnian, London and
Jerusalem, acquired in the
1930s-1950s; thence by descent.

\$4,000 - 6,000



123
A Syro-Hittite Terracotta Figure
 CIRCA 2ND MILLENNIUM B.C.
 Height 5 inches (12.7 cm).

Property from a New England Collection

Provenance:
 Neo-Assyrian Scholar Geoffrey Turner (1941-2018), England and Brussels.
 Ancient Works of Art, New York, Late 1980s.
 \$800 - 1,200



124
A Sumerian Copper Figure of a Male Worshipper
 EARLY DYNASTIC PERIOD, CIRCA 2500-2350 B.C.
 Height 3 1/8 inches (8 cm).

Provenance:
 Art Market, Europe, acquired prior to 1980; thence by descent.
 \$300 - 500



125
A Sumerian Alabaster Figure of a Male Worshipper
 EARLY DYNASTIC PERIOD, 2900-2300 B.C.
 Height 1 7/16 inches (2.6 cm).

Property from a Private Brooklyn Collection

Provenance:
 Art Market, London, acquired prior to 1980; thence by descent in 2007.
 \$300 - 500



126
**An Romano-Egyptian Mosaic
 Glass Inlay Fragment**
 CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.
 Length 5/8 inches (1.59 cm).

Property from a New York Private Collection

Provenance:
 Art Market, New York, 1990s.
 (Acquired by the present owner at auction in the
 1990s)

\$600 - 800



128
A Phoenician Glass Double-Face Bead
 CIRCA 5TH-2ND CENTURY B.C.
 Length 1 inch (3 cm).

Provenance:
 Fortuna Fine Arts, Ltd., New York.
 Private Collection (J.R.), New York; where acquired
 from the above in 2013.
 Arte Primitivo, New York, *Fine Pre-Columbian &
 Tribal Art, Classical, Egyptian & Asian Antiquities*, 14
 October 2021, Lot 633.

\$800 - 1,200



129
A Phoenician Glass Triple-Face Bead
 CIRCA 5TH-2ND CENTURY B.C.
 Length 1 inch (3 cm).

Provenance:
 Art Market, Europe, 1990s.
 Art Market, New York, 2000s.

\$800 - 1,200

127
Four Phoenician Polychrome Glass Face Beads
 CIRCA 5TH-1ST CENTURY B.C.
 Length 1 inch (3 cm).

Property from a New Jersey Private Collection

Provenance:
 Art Market, Munich, 4 December 1995.

\$800 - 1,200



130
Four Mediterranean Glass Eye Beads
 CIRCA 6TH-2ND CENTURY B.C.
 Length of largest 2 inches (5 cm).

Provenance:
 Left to Right
 Art Market, London, acquired in the 1990s.
 Art Market, London, acquired in the 1990s.
 Art Market, London, acquired prior to 1975;
 thence by descent in 2007.
 Art Market, London, acquired in the 1990s.

Published:
 Aphrodite Ancient Art, New York, prior to 2017
 (*Jewelry of the Ancients*, Vol. V, p. 25.) [part]

\$600 - 800



131

Two Eurasian Bronze Ibexes

CIRCA 4TH CENTURY B.C.

Length of longest 1 3/4 inches (4.4 cm).

Property from a Private Connecticut Collection

Provenance:

Boisgirard, Paris, *Archeologie*, March 1996, Lot 72.

Ariadne Galleries, New York, prior to 1998.

(Art Loss Register no. S00213132)

Published:

T. Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD* (Exhibition Catalogue), 1998, p. 44, no. 40.

Exhibited:

New York, New York, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, Ariadne Galleries, 25 March-30 April 1998.

\$2,000 - 3,000



132

An Ordos Gilt-Bronze Plaque with Mythological Creatures

CIRCA 2ND-1ST CENTURY B.C.

Width 4 1/4 inches (10.8 cm).

Property from a Private Connecticut Collection

Provenance:

Private Collection, New York, 1980s-1990s.

Ariadne Galleries, New York, prior to 1998.

Published:

T. Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD* (Exhibition Catalogue), 1998, p. 129, no. 139.

Exhibited:

New York, New York, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, Ariadne Galleries, 25 March-30 April 1998.

\$1,500 - 2,500

133

Two Scythian Gold Appliques

CIRCA 4TH CENTURY B.C.

Height 2 3/8 inches (6 cm).

Property from a Private New England Collection

Provenance:

Private Collection, London, 1997.

Christie's, London, *Antiquities*, 26 April 2012, Lot 350.

Antiqua Inc., Woodland Hills, California, 8 January 2016.

\$20,000 - 40,000





134

A Sumerian Gold Flower

FIRST DYNASTY OF UR, CIRCA 26TH-25TH CENTURY B.C.

Width 3 1/2 inches (8.9 cm).

Provenance:

Private Collection, Belgium, 1990s.

Art Market, New York, 1990s.

\$1,000 - 2,000

135

A Siberian Gold Plaque in the Form of a Leopard

CIRCA 7TH-5TH CENTURY B.C.

Width 7/8 inches (2.2 cm).

Property from a Private New England Collection

Provenance:

Ariadne Galleries, New York, prior to 1998.

Published:

T. Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD* (Exhibition Catalogue), 1998, p. 26, no. 13.

Exhibited:

New York, New York, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, Ariadne Galleries, 25 March-30 April 1998.

\$3,000 - 5,000



136

A Near Eastern Gold Applique

CIRCA 4TH CENTURY B.C.

Width 2 1/2 inches (6.4 cm).

Property from a Private New England Collection

Provenance:

Acquired by the present owner at auction from the Classical Numismatic Group, Lancaster, Pennsylvania in the 2010s.

\$2,000 - 3,000



137

A Southern Chinese Gold Plaque

WESTERN HAN PERIOD, REIGN OF ZHAO MO (SECOND KING OF NANYUE), CIRCA 137-124 B.C.

Height 1 3/4 inches (4.4 cm).

Property from a Private New England Collection

Provenance:

Ariadne Galleries, New York, prior to 1998.

Published:

T. Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD* (Exhibition Catalogue), 1998, p. 56, no. 55.

Exhibited:

New York, New York, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, Ariadne Galleries, 25 March-30 April 1998.

\$2,000 - 3,000

139

A Large Cycladic Marble Head

EARLY BRONZE AGE II, SPEDOS TYPE, KEROS-SYROS CULTURE, CIRCA 2500-2100 B.C.
Height 5 3/4 inches (14.6 cm).

Property from a Private New England Collection

Provenance:

A. Sturzu, Paris, prior to 1970-2016.

P. Chappey, Paris, 2016-2017.

David Ghezelbash Archeologie, Paris, 8 May 2017.

(Art Loss Register no. S00231632)

\$100,000 - 150,000

Minimal and abstract in form, with their function still unknown, Cycladic idols have beguiled scholars and captivated the imagination of modern viewers for the last century. As a group of artworks, they are puzzling, in that they were produced almost exclusively in the craggy Aegean archipelago known as the Cyclades (the source of the Mediterranean's finest white marble) over a span of about a thousand years, marked by a strong and remarkably uniform aesthetic.

The present head is unusually large and once belonged to an exceptionally slender figure (likely female) of nearly three feet in length. The strikingly elongated shape is punctuated by a precisely carved aquiline nose, which emerges as a ridge from the otherwise featureless face. A somewhat larger example at the Getty (Acc. no. 96.AA.27) is the best parallel in terms of style and technique, preserving brightly painted patterns over the cheeks and forehead. The present example is somewhat more weathered, but enough of the original surface remains that evidence for polychromy can be detected, in the form of so-called paint "ghosts." Faint traces around almond-shaped eyes were likely painted, and smooth areas at the top of the forehead and the back of the head likely indicate that a fugitive pigment was used for a headdress and hair.





138

A Cycladic Marble Torso

CIRCA 3RD MILLENNIUM B.C.

Height 6 1/4 inches (15.9 cm).

Property from Susan Hughes Bell, Utah

Provenance:

Jay C. Leff, Uniontown, Pennsylvania, prior to 1959.

Parke-Bernet, New York, *Antiquities*, 24 April 1970.

James H. Hughes, Chicago, Illinois; thence by descent.

Exhibited::

Pennsylvania, Pittsburgh, Carnegie Institute, *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, 15 October 1959-2 January 1960.

Published:

W. Fairservis Jr., *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, Carnegie Institute, 1959, p. 7, no. 42 (illustrated).

\$7,000 - 9,000

140

A Geometric Bronze Bull

CIRCA 8TH-7TH CENTURY B.C.

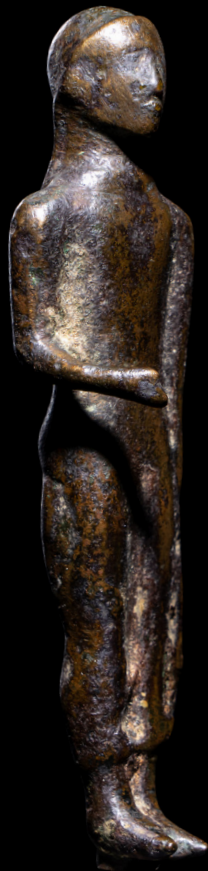
Length 3 3/4 inches (9.5 cm).

Provenance:

Mathias Komor, New York (Inv. no. H784).

Private Collection, New York; where acquired
from the above, 11 December 1965.

\$2,000 - 3,000



141

A Greek Bronze Kouros

CIRCA 6TH CENTURY B.C.

Height 3 3/4 inches (9.5 cm).

Provenance:

Royal Athena Galleries, New York, 1982 (Inv. no.
MHA31C).

Professor Hugo Munsterberg (1916-1995), New
Palz, New York.

Aphrodite Ancient Art, New York, *Fine
Antiquities*, 24 September 2018, Lot 31.

\$1,200 - 1,800



142

An Attic Red-Figured Fragment from a Kylix
 ATTRIBUTED TO OLTOS, CIRCA 510-500 B.C.
 Width 4 1/8 inches (10.5 cm).

Property from a Private Connecticut Collection

Provenance:
 H.J. Berk, Chicago, *149th Buy or Bid Sale*, 24 May
 2006, lot 538.
 A.S. Richter Collection, California.
 \$300 - 500

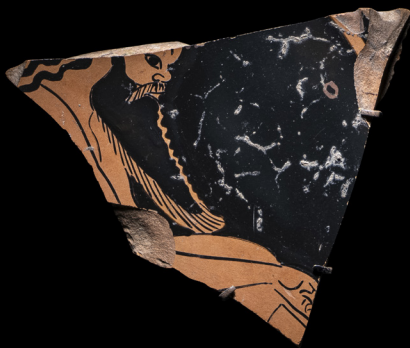


143

An Attic Black-Figured Fragment from a Band Cup
 CIRCA 540-530 B.C.
 Height 3 inches (7.6 cm).

Property from a Private Connecticut Collection

Provenance:
 Alex G. Malloy, New York.
 A.S. Richter Collection, California, acquired 14
 January 1997.
 \$200 - 400



144

An Attic Red-Figured Fragment from a Kylix
 CIRCA 5TH CENTURY B.C.
 Width 2 1/2 inches (6.4 cm).

Property from a Private Connecticut Collection

Provenance:
 H.J. Berk, Chicago, *131st Buy or Bid Sale*, 2 April
 2003, lot 642.
 A.S. Richter Collection, California.
 \$200 - 400



145

An Attic Red-Figured Fragment from a Kylix
 EARLY 5TH CENTURY B.C.
 Height 7/8 inches (2.2 cm).

Property from a Private Connecticut Collection

Provenance:
 H. J. Berk, Chicago, *131st Buy or Bid Sale*, 2 April
 2003, lot 649.
 A.S. Richter Collection, California.
 \$300 - 500



146

An Attic Red-Figured Fragment with a Satyr
 CIRCA 435-425 B.C.
 Length 3 3/4 inches (9.5 cm).

Provenance:
 Alex G. Malloy, New York, 1973 (*Ancient Art and
 Antiquities*, p. 13, no. 45).
 A.S. Richter Collection, California.
 \$600 - 800



147

An Attic Black-Figured Siana Cup

ATTRIBUTED TO THE TARAS PAINTER, CIRCA 560-540 B.C.

Width 13 1/4 inches (33.7 cm).

Provenance:

Art Market, Switzerland, 1997.

\$8,500 - 10,000



148

An Attic Black-Figured Neck-Amphora

ATTRIBUTED TO THE CIRCLE OF THE ANTIMENES
PAINTER, CIRCA 530-520 B.C.

Height 15 3/4 inches (40 cm).

Property from a Private New England Collection

Provenance:

Private Collection, Canada.

Sotheby's, New York, *Fine Antiquities*, 20 May
1982, Lot 92A.

Sotheby's, New York, *Fine Antiquities, Islamic
Works of Art, and Oriental Miniatures and
Manuscripts*, 2-3 December 1982, Lot 125.

\$40,000 - 60,000





This well-proportioned neck-amphora beautifully embodies the high drama of its subject matter. Side A depicts Hercules, draped in the Nemean lion skin, towering over the fallen Amazonian Queen Hippolyta whose sacred girdle is the object of his ninth labor. In this moment of intense drama, an Amazon warrior levels her spear while another approaches to aid their fallen queen. The deep shoulder of this finely ovoid vessel allowed the painter to elongate the scene, tightening the composition and amplifying its drama. The overlapping of each figure carefully creates a three-dimensional space otherwise not found in the crowded surface of the vessel. Side B echoes this heroic scene with three combatants in Corinthian helmets flanked vertically by carefully drawn ornamental friezes.

The vessel is attributed to the circle of the Antimenes Painter (active c. 530-510 B.C.), whose subjects ranged from lighter olive-picking and Dionysiac scenes to intense heroic episodes. The meticulous incising and painting of red and white details over the black figures after firing are hallmarks of his style which continued to be admired and followed even as other Attic painters began employing the red-figure technique. Details such as the carefully described quiver and chlamys of the Amazonian warriors testify to the skill of these late archaic workshops. For a similar neck-amphora attributed to the Antimenes Painter, see the Beazley Archive Pottery Database (Inv. no. 320046).





149

A Laconian Black-Glazed Krater

CIRCA 2ND HALF OF 6TH CENTURY B.C.

Width 14 3/4 inches (37.5 cm).

Provenance:

Coins & Antiquities Ltd., London, 22 April 1980.

[part]

For a comparable krater with similar handles and connecting arches, see a Terracotta Column-Krater (Metropolitan Museum of Art, Inv. no. 66.11.16).

\$5,000 - 7,000



150

A Cypriot Bichrome Ware Hydria

CIRCA 8TH-6TH CENTURY B.C.

Height 14 1/2 inches (36.8 cm).

Property from the Estate of Elliott Golub, Winnetka, IL

Provenance:

Acquired from Harlan J. Berk, Chicago, Illinois, 2 September 1987.

\$2,000 - 3,000

151

An Etruscan Impasto Vessel

CIRCA 7TH CENTURY B.C.

Width 18 inches (45.7 cm).

Property from the Estate of Elliott Golub, Winnetka, IL

Provenance:

Acquired from David Amster Ancient Art, Chicago, 6
September 1989. [Inv. no. A41]

\$800 - 1,200



152

A Canosan Pottery Olpe

CIRCA LATE 4TH-EARLY 3RD CENTURY B.C.

Height 17 1/2 inches (44.5 cm).

Property from an Illinois Private Collection

Provenance:

Willow Auction House, Lincoln Park, New Jersey, *July
Uncurated Estate Finds and Couture Collection*, 21 July
2022, Lot 194.

\$4,000 - 6,000





153

An Apulian Red-Figured Fish Plate

ATTRIBUTED TO THE FLATFISH PAINTER, CIRCA LATE 4TH CENTURY B.C.
Width 9 1/2 inches (24.1 cm).

Property from the Estate of Elliott Golub, Winnetka, IL

Provenance:

Acquired from David Amster Ancient Art, Chicago, 2 October 1989.

This fish plate was attributed to the Flatfish Painter by A. D. Trendall in personal correspondence dated 24 April 1990. In determining this attribution, Trendall notes the similarities to parallels he previously published. See, I. McPhee and A. D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, pp. 118-120, nos 5-29, and A. D. Trendall, *Fish-plates and other South Italian vases in private collections in Sorengo and Cureglia (Ticino)*, 1988, p. 160. A copy of this correspondence will be provided to the purchaser.

\$5,000 - 7,000

154

A South Italian Lidded Pyxis

CIRCA 400 B.C.
Width 4 1/4 inches (10.8 cm).

Property from a New England Collection

Provenance:

Edward Smith, Weehawken, New Jersey, prior to 1980.

Arte Primitivo, New York, *Fine Pre-Columbian, Tribal Art & Classical Antiquities*, 14 December 2020, Lot 453.

\$500 - 700



155

Six Greco-Roman Terracotta Vessels

CIRCA 6TH CENTURY B.C.-3RD CENTURY A.D.
Width of largest 5 inches (12.7 cm).

Provenance:

The Historical Shop, New Orleans, Louisiana.

Estate of Carroll J. Delery III (1943-2022), New Orleans, Louisiana.

\$1,000 - 2,000



156

A Greek Pottery Rhyton

CIRCA 5TH CENTURY B.C.

Length 5 3/4 inches (14.5 cm).

Property from the Collection of Olivier Carre,
Pennsylvania

Provenance:

Mansour Gallery, London.

J. H. Carre, Belgium, acquired from the above,
16 June 1993; thence by descent.

\$3,000 - 5,000

157

A Cypriot Limestone Votive Figure

CIRCA 6TH CENTURY B.C.

Height 11 1/2 inches (29.2 cm).

Provenance:

Art Market, Europe, 1920s.

The Ach Family Collection, Cincinnati, Ohio;
thence by descent to Robert Arch.

\$4,000 - 6,000



158
A Greek Terracotta Head
 CIRCA 3RD CENTURY B.C.
 Height 2 inches (5.1 cm).

Property from the Collection of Sumner Schlesinger, California

Provenance:
 Joseph Halle Schaffner (1897-1972), Chicago and New York.
 Elmer "Pete" Schlesinger (1919-1982), Chicago; thence by descent.

\$400 - 600



159
A Hellenistic Terracotta Head of a Satyr
 CIRCA 1ST CENTURY B.C.
 Height 4 inches (10.2 cm).

Property from a Private New England Collection

Provenance:
 Gorny & Mosch, Munich, *Auktion 119*, 16 October 2002, Lot 3475.

\$1,000 - 2,000



160
A Greek Terracotta Head of Hercules
 CIRCA 3RD-2ND CENTURY B.C.
 Height 7 inches (17.8 cm).

Property from an Illinois Private Collection

Provenance:
 Private Collection, France.
 Cheyette & Cheval, Paris, *Thematic Sale-The Floors of a Castle in Rhone-Alpes and Others Part II*, 6 May 2022, Lot 329. [where listed as a portrait head of Marcus Aurelius and miscatalogued as modern]

\$2,000 - 3,000

161

Two Greek Bronze Cheek Pieces

CIRCA 350-300 B.C.

Height 9 1/4 inches (23.5 cm).

Provenance:

Private Collection (G.N.S.), Dubai, United Arab Emirates, prior to 1980; thence by descent.

Art Market, United Arab Emirates, Late 2000s; where acquired by the current owner.

\$5,000 - 7,000



162

A Samno-Attic Bronze Helmet

CIRCA 5TH-4TH CENTURY B.C.

Height 7 inches (17.5 cm).

Provenance:

Art Market, Krefeld, Germany.

Axel Guttman Collection, 1992. [Inv. no. AG 521/H 174]

Hermann Historica GmbH, Munich, *Auktion* 58, 2009, Lot 173.

Art Market, London, UK, 2009-2010.

Christian Levett, London, UK, 2010-2015.

Mougins Museum of Classical Art, France. [Acc. no. MM.2010.425]

Published:

M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, p. 217, no. 105.

Exhibited:

France, Mougins, Mougins Museum of Classical Art, 2010-2015.

\$12,000 - 18,000





163
A Celtic Iron Sword
 CIRCA 3RD-1ST CENTURY B.C.
 Height 18 inches (45.7 cm).

Property from a Private Connecticut Collection

Provenance:
 Art Market, Netherlands, prior to 1996.
 Private Collection (K.S.), Cologne, Germany, 1996-2016.
 (Art Loss Register no. S00229637)

\$8,000 - 12,000



164
A Luristan Bronze Dagger with Gold and Silver Inlay Hilt
 IRAN, CIRCA 11TH-9TH CENTURY B.C.
 Length 16 1/4 inches (41.3 cm).

Property from a Private New England Collection

Provenance:
 Prince Homayoun Mirza Massoud (1850-1918),
 Governor of Ifahan (1872-1907), Iran.
 David Aaron Ltd, London, prior to 2017.
 Acquired by the present owner from the above, 4
 July 2017.
 (Art Loss Register no. S00125530)

\$6,000 - 8,000



165
A European Bronze Age Sword
 CIRCA 1200-800 B.C.
 Length 20 inches (50.8 cm).

Property from a Private Connecticut Collection

Provenance:
 Private Collection, Switzerland, 1990s.
 Phoenix Ancient Art, Geneva, Switzerland, 1990s-2001.
 Acquired by the present owner from the above, 15
 June 2001.

\$2,000 - 3,000



166

A Group of Near Eastern Arrowheads

CIRCA EARLY 1ST MILLENNIUM B.C.

Length of longest 2 7/8 inches (7.5 cm).

Property from a Private West Coast Collection

Provenance:

Axel Guttman, Germany.

Christie's, London, *Axel Guttman Collection of Arms and Armour, Part II*, 28 April 2004, Lot 27 [part].

\$400 - 600



167

An Etruscan Bronze Fragment of a Relief

CIRCA 6TH CENTURY B.C.

Width 8 1/2 inches (21.6 cm).

Property from a Private New England Collection

Provenance:

Galerie Cahn, Basel, Switzerland, 16 March 1999.

[Inv no. 72]

Exhibited:

The European Fine Art Fair, Maastricht, 13-21 March 1999.

\$7,000 - 9,000

168

A Roman Bronze Horse Head Oil Lamp

CIRCA 1ST CENTURY A.D.

Length 6 7/8 inches (17.5 cm).

Property from a Private Connecticut Collection

Provenance:

London Art Market, 1984.

Ariadne Galleries, New York, 1992, (*Spain: A Heritage Rediscovered BC 3000- AD 711*, no. 114).
(Art Loss Register no. 7770.WK)

\$3,000 - 5,000





169

A Greek Bronze Hydria Handle

CIRCA 5TH CENTURY B.C.

Height 4 3/4 inches (12.1 cm).

Property from a Private New England Collection

Provenance:

Gorny & Mosch, Munich, *Kunst der Antike*, 13
December 2003, Lot 468.

\$800 - 1,200



171

A Greek Bronze Trefoil Oinochoe

CIRCA 5TH-4TH CENTURY B.C.

Height 8 inches (20.3 cm).

Property from a Private New England Collection

Provenance:

Galerie Cahn, Basel, Switzerland, 16 March
1999. [Inv no. 135]

Exhibited:

The European Fine Art Fair, Maastricht, 13-21
March 1999.

\$4,000 - 6,000



170

An Etruscan or South Italian Bronze Basin

CIRCA 6TH CENTURY B.C.

Width 17 1/4 inches (43.8 cm).

Provenance:

Coins & Antiquities Ltd., London, 15 July 1981.
[part]

\$7,000 - 9,000



72

A Greek Bronze Phiale

CIRCA 5TH CENTURY B.C.

Width 5 1/4 inches (13.3 cm).

Property from a Private New England Collection

Provenance:

Jean-Philippe Marraud de Serres, Paris.

Galerie Cahn, Basel, Switzerland, 13 March 2003.

(Art Loss Register Certificate)

Exhibited:

The European Fine Art Fair, Maastricht, March 2003.

\$800 - 1,200



174

A Hellenistic Gilt-Silver Bowl

CIRCA 2ND-1ST CENTURY B.C.

Diameter 5 inches (12.7 cm).

Property from a West Hollywood Collection

Provenance:

Private Collection, London.

Art Market, London, 1980s.

\$1,500 - 2,500



173

**A Greek or Achaemenid Silver Phiale
Mesomphalos**

CIRCA 6TH-5TH CENTURY B.C.

Width 5 5/8 inches (14.3 cm).

Property from a Private New England
Collection

Provenance:

Artemission, London, 22 March 2006.

\$2,000 - 3,000



A Collection of Prince Poniatowski Intaglios | Lots 175-180

175

A Neoclassical Carnelian Intaglio with Cyanippus Dragged by his Daughter Cyane to the Alter

SIGNED GNAIOS

Width 1 5/8 inches (4.1 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 56, IV-254.

\$2,000 - 3,000



176

A Neoclassical Carnelian Intaglio with Erichthonius Saving His Son from a Snake

SIGNED APOLLONIDES

Width 1 9/16 inches (4 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 57, IV-269.

\$2,000 - 3,000





177

A Neoclassical Carnelian Intaglio with Minerva and Cadmus Sowing the Dragon's Teeth

SIGNED CHROMIOS

Length 1 9/16 inches (3.97 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 47, IV-109.

\$1,500 - 2,500



178

A Neoclassical Carnelian Intaglio with Hercules Battling Achelous

SIGNED GNAIOS

Width 1 5/16 inches (3.3 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 32, II-295.
G. Vangelli de Cresci, *A Minima Ad Maxima: La Raccolta di Impronte e Matrici di Gemme Incise e Medaglie Museo dell'Antica Zecca di Lucca*, 2018, p. 512, no. 407.

\$2,000 - 3,000



179

A Neoclassical Carnelian Intaglio with Ulysses and Minerva Frightening the Suitors with the Aegis.

SIGNED KROMOS

Width 1 7/8 inches (2.2 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 92, VI-97.

\$2,000 - 3,000

180

**A Neoclassical Carnelian Intaglio with Hercules
Being Bitten by a Crab**

SIGNED KROMOS

Width 1 1/2 inches (3.8 cm).

Provenance:

Prince Stanislaw Poniatowski (1754-1833), Italy.

Published:

Catalogue des Pierres Gravees Antiques de S.A. le Prince Stanislas Poniatowski, 1830, p. 29, II-226.

G. Vangelli de Cresci, *A Minima Ad Maxima: La Raccolta di Impronte e Matrici di Gemme Incise e Medaglie Museo dell'Antica Zecca di Lucca*, 2018, p. 419 (impression), cat. no. 355.

\$2,000 - 3,000



181

**A Roman Carnelian Intaglio Fragment with a
Dancing Satyr with the Bacchic Fury**

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Width 1 5/8 inches (4.1 cm).

Provenance:

Hartley Brown, New York, prior to 2010.

Though fragmented, enough of this intaglio remains as well as other known examples preserved on engraved gems to identify the subject as a dancing satyr. The form for this subject matter was initially inspired by a Praxitelean masterpiece from the 4th Century B.C. (now lost). For a comparable satyr in bronze, see *The Dancing Satyr of Mazara del Vallo* (Sicily, Italy).

\$800 - 1,200



182

**A Neoclassical Glass Intaglio with Mercury
Warning Aeneas in His Sleep to Expedite
His Departure**

SIGNED KARILAOS (CAST OF A PONIATOWSKI
INTAGLIO)

Width 1 5/8 inches (4.1 cm).

Provenance:

Former Curator at Corning Museum of Glass,
Sidney M. Goldstein, St. Louis, Missouri, 1990s.

For the original Poniatowski intaglio, see Beazley
Archive Reference No. T1109.

\$200 - 400





183

A Roman Turquoise Cameo with the Portrait Busts of the Severan Imperial Family

SEVERAN PERIOD, 197-211 A.D. (PROBABLY 211 A.D.)

Height 1 1/4 inches (3.2 cm).

Provenance:

Dr. Edward Gans Collection, USA, 1970s.

Summa Galleries, Beverly Hills, *Auction 1*, 18 September 1981, Lot 133.

with Galerie Cahn, Basel, Switzerland, 2020. [Inv. no. L-15171]

(Art Loss Register no. S00156464)

Exhibited:

The European Fine Art Fair, Maastricht, 7-15 March 2020.

\$12,000 - 18,000

In the foreground, two bearded men in profile face each other. The laurel wreaths in their hair indicate that they are emperors. The beard and physiognomic characteristics suggest that Septimius Severus and his son Caracalla are represented. The latter was appointed co-regent by his father in 197 A.D. and assumed sole rule after his father's death and the murder of his brother Geta in 211 A.D. Only the front part of the profile faces of the people in the second row is visible and both have no beard. As on the famous tondo in the Antikensammlung Berlin (tempera on panel), Caracalla's brother Geta and, facing them, their mother Julia Domna (the hairline is suggestive of her characteristic wavy coiffure) are depicted. A similar combination of two generations is also found on the so-called Gemma Claudia: Emperor Claudius and his wife Agrippina the Younger are portrayed opposite her parents Germanicus and Agrippina the Elder. The identification of the persons portrayed makes this cameo a rare, highly significant example of Roman political art. From the Augustan Principate onwards, art was used as a highly effective means of legitimizing and strengthening the power of the imperial family.



184

A Hellenistic Gold Perfume Vessel

CIRCA 3RD-1ST CENTURY B.C.

Height 2 inches (5 cm).

Property from a New England Collection

Provenance:

Ancient Works of Art, New York, prior to 1980.

Furman Hebb (1930-2021), New York; where

acquired from the above, 10 December 1982.

Arte Primitivo, New York, *Fine Pre-Columbian, Tribal*

Art & Classical Antiquities, 13 December 2021,

Lot 452.

\$3,500 - 5,500



185

A Greco-Roman Gold Pomegranate

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 1 inch (2.5 cm).

Property from the Museum of Fine Arts, St. Petersburg, Florida

Provenance:

Furman H. Hebb (1930-2021), New York, gifted in 1993.

\$600 - 800

186

A Collection of 48 Greek Gold Appliques

ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

Frame 13 1/4 x 7 1/4 inches (33.7 x 18.4 cm).

Provenance:

Private Collection (J.R.), New York, acquired in the early 1980s.

\$2,000 - 3,000



187

A Roman Rock Crystal Amphoriskos

CIRCA 1ST CENTURY A.D.

Height 3 1/2 inches (8.9 cm).

Provenance:

Gawain McKinley, London, prior to 1971.

Fernando Torres, Lisbon, Portugal, 1971-1994.

Jose de Albuquerque, Lisbon, Portugal, acquired from the above, 12 May 1994.

Sands of Time, Washington D.C., Inv. no. RV1701. [where cataloged as 'after the antique']

\$3,000 - 5,000

This delicate and refined bottle is exceptionally carved with twin opposing ear shape handles, a long neck with a flat rim, rounded shoulders, and a tipped bottom. Rock crystal was highly prized in antiquity for its brilliance and rarity. Only a small number of rock crystal amphoriskoi are known, and none with the gilding seen in this present example. For similar examples, see the Getty Museum (Acc. no. 83.AN.331) and the Museum of Fine Arts, Boston (Acc. no. 99.457).



188

A Greek Red Jasper Cameo with the Head of Medusa

CIRCA 4TH-3RD CENTURY B.C.

Diameter 1/2 inch (1.3 cm).

Provenance:

Private Collection (M.R.), United States, acquired in the late 1960s.

Art Market, London.

Private Collection, New York, acquired from the above in the 1990s.

Aphrodite Ancient Art, New York, prior to 2017 (*Jewelry of the Ancients: the Beauty within Ancient Jewelry*, Vol. V, p. 31).

Aphrodite Gallery, New York, *Stunning Antiquities from Aphrodite Gallery*, 27 November 2018, Lot 44.

\$600 - 800

189

A Collection of Roman and East Mediterranean Phallic Amulets

CIRCA 3RD CENTURY B.C.- 2ND CENTURY A.D.

Length of longest 2 inches (5.1 cm).

Property from a Brooklyn Private Collection

Provenance:

Haddad Collection, New York; where acquired by the present owner in the mid-1990s.

Consisting of four in bronze, one in silver, and three in stone.

\$1,000 - 2,000



190

Twenty Seven Coptic Spindle Whorls

CIRCA 5TH-7TH CENTURY A.D.

Width of largest 1 1/2 inches (3.8 cm).

Property from the Museum of Fine Arts, St. Petersburg, Florida

\$300 - 500

191

A Roman Marble Relief Fragment with Janus
NEO ATTIC, CIRCA 1ST CENTURY B.C.
Height 6 1/2 inches (16.5 cm).

Property from the Collection of Sumner
Schlesinger, California

Provenance:
Joseph Halle Schaffner (1897-1972), Chicago and
New York.
Elmer "Pete" Schlesinger (1919-1982), Chicago;
thence by descent.

\$8,000 - 12,000



192

A Roman Marble Head of Venus (Capitoline Type)

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 11 inches (28 cm).

Provenance:

Private Collection, Chicago, prior to 1996.

Harlan J. Berk Ltd., *90th Buy or Bid Sale*, 17 April 1996, lot 551.

Galerie Cahn, Basel, Switzerland, 2016-2020. [Inv. no. L-13575]

(Art Loss Register no. S00116086)

Exhibited:

The European Fine Art Fair, Maastricht,
7-15 March 2020.

\$30,000 - 40,000



Appropriately for the ancient goddess of love and sensuality, one of the first statues of a nude woman in the Greek world was the Aphrodite from Knidos by the 4th century B.C. master-sculptor Praxiteles. Considered a shocking innovation at the time, the goddess was shown stepping out of the bath, coquettishly covering (as well as drawing attention to) her beautiful, bared body. The format was widely copied in the following centuries. Of the numerous Roman variations known, the so-called "Capitoline" type is thought to be the most faithful to the Greek original. Inclined slightly downwards and to the left, this head surely belonged to a full-length statue of that type. The languorous eyelids, slightly parted lips, and wavy locks piled upon the head all speak to a Roman treatment of the subject of the highest quality, perhaps once intended for a lavish garden setting.

193

**A Roman Marble Portrait Head of
a Veiled Woman**

CIRCA 1ST CENTURY A.D.

Height 8 1/2 inches (21.6 cm).

Property from a Midwestern Institution

Provenance:

Private Collection (S.R. & J.S.), New York,
prior to 1983.

Property of a Midwestern institution
(Acc. no. 1983.4.60a)

\$25,000 - 35,000



Showing the smooth countenance of a woman, this sculpted head is timeless by design. Once part of a life-sized statue, the voluminous folds of the woman's mantle would have draped around her body and shoulders before being drawn up at the rear to partially cover her hair in a gesture signaling piety and modesty. The coiffure itself is an ornate configuration of curly strands rolled into rows, pulled back from the brow, and gathered behind in a chignon, creating a ribbed effect termed by scholars as the *melonfrisur* ('melon-hairdo'). This distinctive hairstyle originated in Late Classical Greece, where it was deployed to great effect by the master sculptor Praxiteles. Elements of the facial structure, too, reflect this epoch: a somewhat low, triangular forehead, the sharply defined line of the brows descending to a straight nose, and the heavily lidded almond-shaped eyes.

These elements were deployed throughout the Hellenistic and Roman periods for depictions of goddesses and queens. Here, the stark frontality suggests a Roman date as does the manner with which the running drill fully separates the lips. The surface is covered by a yellowed, oxidized patina which obscures a white marble with sugary crystals, characteristic of the Greek islands. Although Roman in manufacture, the spirit of the head - if not the material it was carved from - harkens back to the Hellenic past.

194

**A Roman Marble Portrait Bust
of an Aristocratic Woman**

JULIO-CLAUDIAN PERIOD, CIRCA MID 1ST CENTURY A.D.
Height 15 1/4 inches (38.7 cm).

Provenance:

Professor Elia Volpi (1858-1938), Florence, prior to 1910.

Hôtel Drouot, Paris, *Objets d'Art et de Bel
Ameublement Principalement du XVIIIe*,
20 February 1983.

Published:

*Illustrations du Catalogue des Précieuses
Collections d'Objets d'Art Appartenant au Prof. Elie
Volpi* (Exhibition Catalogue), Florence, 1910, no. 53.
La Gazette de L'Hôtel Drouot, edition 5 (Gazette),
Paris, 4 February 1983, p. 36.

B. Varkivanc, *Bakı Öğün'e Armağan - Melanges
offerts a Bakı Öğün* - CALBIS, Ankara, 2007,
p. 97-108.

\$40,000 - 60,000



This portrait is strikingly attractive because of the sitter's delicate yet exotic features and her elaborate couiffure. The sculpture was produced during a formative and highly sophisticated phase of Roman art, and one whose portraits of women are much less common, than those from later Imperial times. The preparation for a patch at the back of the head is seemingly ancient. Although she remains anonymous, given the sculpture's scale and scope, one can assume it portrays a person of note, who wished to be represented with the ideal and distinctive features of a Roman aristocrat. For a comparable portrait bust, see Agrippina Minor at the NY Carlsberg Glyptotek, Copenhagen (Acc. no. 755).

195

A Roman Marble Portrait Head of Julia Titi

FLAVIAN PERIOD, CIRCA 80-85 A.D.

Height 10 1/2 inches (26.7 cm).

Property from a Private West Coast Collection

Provenance:

Private Collection, Europe, acquired in the 1980s.

Christie's, New York, *Antiquities*, 8 June 2007, Lot 170.

Private Collection, Westlake Village, California.

Royal Athena Galleries, New York, 2015 (*Art of the Ancient World*, Vol. XXVI, p. 11, no. 10).

\$35,000 - 55,000



Born to the highest echelons of the Flavian imperial family, Julia Flavia, more commonly known as Julia Titi, was the daughter of the emperor Titus (39 – 81 A.D.). She held an exalted position as such and was one of the very few women of the imperial family to wear a diadem in official numismatic portraiture. After the death of her patrician husband and later that of her father, she was integrated into the household of her paternal uncle Domitian, then emperor. Salacious (and likely apocryphal) accounts by detractors of her uncle report that she became his mistress and tragically died in her early 30s as a result of pregnancy from this alleged union.

Julia Titi was a famous beauty, and her portraits are the most attractive of the Flavian women. Surviving portraits of the princess, such as this one, bear this out. Here, her features are idealized, with a delicate heart-shaped face, large almond-shaped eyes, full lips with pronounced 'cupid's bow', and serene brow. The Flavian hairstyle pioneered by her mother - a halo of curls over the brow, with deep drilling - is most appealing here: elegant, flattering, and more restrained. At the rear, what would have been a voluminous braided bun is summarily rendered. This example has most in common with the best-known of Julia Titi's portraits now in the Museo Nazionale delle Terme in Rome.

196

A Roman Marble Portrait Head of the Empress Sallustia Orbiana
SEVERAN PERIOD, CIRCA 225-227 A.D.
Height 10 3/4 inches (27.3 cm).

Provenance:
Philipp Speakman Webb (1831-1915), Milford House, Surrey.
London Art Market, 1990.

Published:
G. Traversari, *Rivista di Archeologia*, vol. xx, 1996, *Nuovo ritratto di Orbiana un tempo nella Collezione di Philip Webb*, p. 79-82.

\$15,000 - 20,000







197
A Roman Mosaic Panel with Tiphys,
the Pilot of the Argo
CIRCA 2ND CENTURY A.D.
35 1/4 x 44 inches (89.5 x 111.8 cm).

Provenance:
Art Market, France, prior to 1990.
Art Market, New York, 1990-1993.
Private Collection, New York, 1993-late
1990s.
with Hixenbaugh Ancient Art, New York,
2016.
Fortuna Fine Art, New York, prior to 13
June 2019.

This mosaic depicts Tiphys the Thracian,
known as the pilot of Jason's ship,
the Argo, in the tale of Jason and
the Argonauts. To his right stands
the personification of helmsmanship,
holding a rudder.

\$30,000 - 40,000

198

A Greek Marble Portrait Head of a Ruler

CIRCA 3RD-2ND CENTURY B.C.

Height 6 1/4 inches (15.9 cm).

Provenance:

Galleria Serodine, Ascona, Switzerland.

Private Collection, Switzerland; where
acquired from the above, 5 May 1989.

\$20,000 - 30,000



Two grooves along the top of this head originally held a royal diadem, presumably made of bronze, and indicates that the man represented is a ruler. A number of royal portraits can be grouped around the Egyptian Greek kings of the second and early first centuries B.C. (Ptolemies IV-VIII), but a precise identification is often difficult because many of these marble portraits were clearly reworked to represent the next king who seized power. In addition, some of the finer marble likenesses, including the head under consideration, were strongly idealized thus further hampering an accurate identification. The splendid series of royal portraits on Ptolemaic coins provides the best surviving evidence for pinpointing individual rulers. For a similar portrait head of Ptolemy IV, see H. Kyrieleis, *Bildnisse der Ptolemäer*, Berlin, 1975, p. 47 no. 171, Pl. 36.

199

A Roman Marble Portrait Head of a Man
CIRCA 1ST CENTURY A.D.
Height 7 inches (17.8 cm).

Provenance:

Bonhams, London, *Antiquities*, 29 April 1991, Lot 243.

Gerhard Hirsch Nachfolger, Munich, Auction 262/263, 22 September 2009, Lot 302.

\$8,000 - 12,000



200

A Roman Marble Portrait Head of a Boy

CIRCA 1ST-3RD CENTURY A.D.

Height 8 1/4 inches (21 cm).

Property from a Private Connecticut Collection

Provenance:

Yolande Betbeze Fox (1928-2016), Washington, D.C., probably acquired late 1960s-mid 1970s.
DC Estates, Washington D.C., *The Estate Sale of Yolande Betbeze Fox*, 17-20 November 2016.
with Rupert Wace Ancient Art, London.
Hindman Auctions, Chicago, *Fine Furniture, Decorative Arts and Silver*, 16 April 2019, Lot 167.
Private Collection, London, 2019.
with Colnaghi Gallery, New York and London, 2019.
(Art Loss Register no. S00151845)

Exhibited:

The European Fine Art Fair, New York, 31 October-5 November 2019.

\$20,000 - 30,000



201

A Roman Marble Portrait Head of a Male Youth

ANTONINE PERIOD, CIRCA 145-160 A.D.

Height 7 inches (17.8 cm).

Provenance:

Fortuna Fine Arts, New York, 1980s.

Beppe Pattitucci, Tel Aviv and New York, 1980s-2022.

Arte Primitivo, New York, *Fine Pre-Columbian & Tribal Art and Egyptian, Classical & Asian Antiquities*, 18 May 2022, Lot 563.

\$8,000 - 12,000



202

A Roman Cobalt Blue Molded Glass Bowl

CIRCA 1ST CENTURY A.D.

Width 5 1/4 inches (13.3 cm).

Property from a Private New England Collection

Provenance:

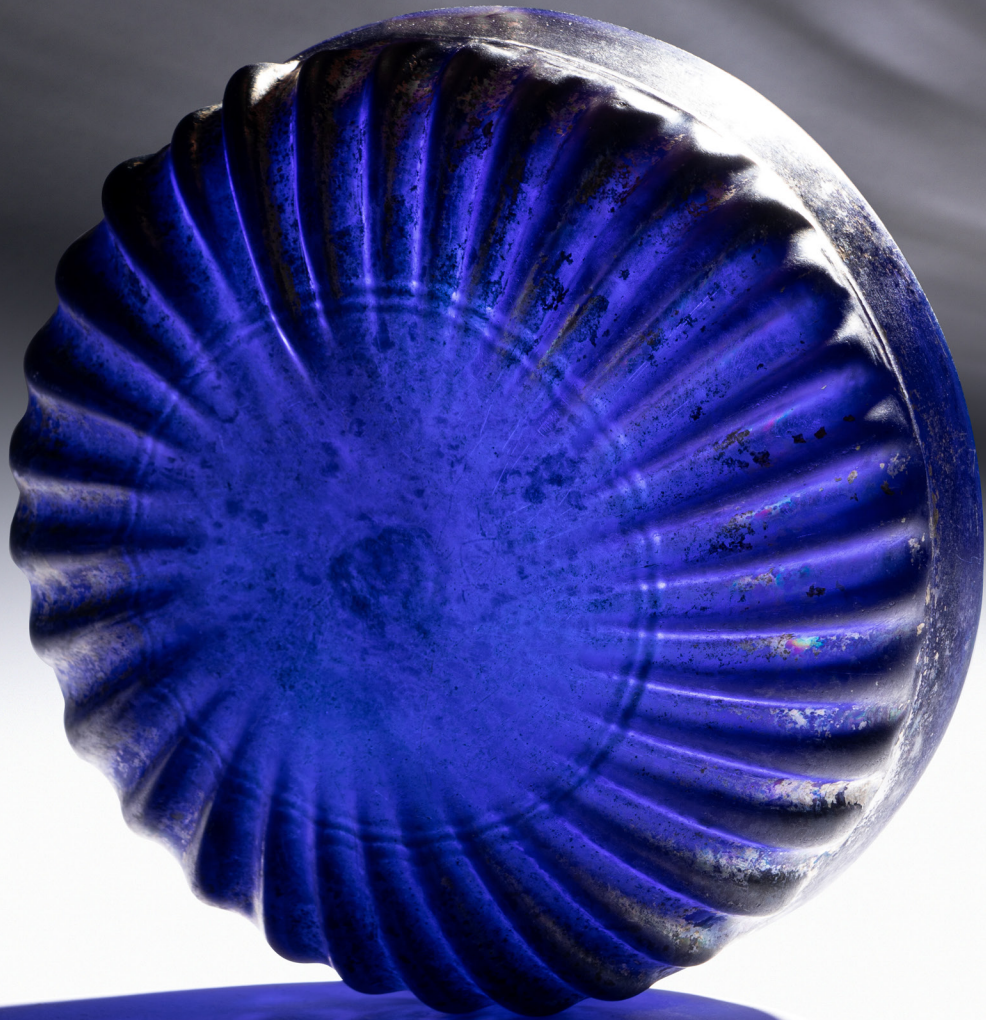
Charles Ede Ltd., London. [Inv. no. 6752/W]

Acquired by the present owner from the above in 2008.

Exhibited:

Winter Antique Show, New York, 18-27 January 2008.

\$10,000 - 15,000





203

A Group of Roman Bronze Cutlery (Two Forks and One Spoon)

CIRCA 1ST-4TH CENTURY A.D.

Length of longest 6 1/2 inches (16.5 cm).

Property from O'Gara and Wilson, Ltd.,
Chesterton, Indiana

Provenance:

L.A. Wilkie (1900-1974), Des Plaines, Illinois.
Wilkie Brothers Foundation, Illinois, 29 January
1974-2007; where acquired by the present
owner.

\$800 - 1,200

204

Two Roman Silver Spoons

CIRCA 4TH-5TH CENTURY A.D.

Length of largest 8 inches (20.3 cm).

Property from a Private Connecticut Collection

Provenance:

Private Collection, UK, 1970s.
Agora Antiques Ltd., London, prior to 2015.
Timeline Auctions, London, *Antiquities and
Ancient Art*, 1 September 2020, Lots 121-122.
(Art Loss Register nos. S00106584 &
S00106581)

\$2,000 - 3,000





205

Five Roman Bronze Instruments

CIRCA 1ST CENTURY B.C.-3RD CENTURY A.D.

Length of longest 5 3/4 inches (14.6 cm).

Property from a New England Collection

Provenance:

Edward Smith, Weehawken, New Jersey, prior to 1980

\$500 - 700

206

A Roman Bone Cosmetic Implement

CIRCA 2ND CENTURY B.C.-1ST CENTURY A.D.

Height 6 inches (15.3 cm).

Property from a New England Collection

Provenance:

Edward Smith, Weehawken, New Jersey, prior to 1980

\$1,200 - 1,800





207
A Hellenistic Bronze Applique in the Form of a Satyr's Head
 CIRCA 2ND-1ST CENTURY B.C.
 Width 2 inches (5 cm).

Property from a Private New England Collection

Provenance:
 Acquired by the present owner at auction from Artemission, London in the early 2000s.

\$1,200 - 1,800



208
A Hellenistic Bronze Applique in the Form of a Satyr's Head
 CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.
 Height 2 5/8 inches (6.7 cm).

Property from a Private New England Collection

Provenance:
 Artemission, London, 31 October 2005.

\$2,000 - 4,000



209
A Roman Bronze Satyr
 CIRCA 2ND CENTURY A.D.
 Height 2 3/4 inches (7 cm).

Property from a Private Connecticut Collection

Provenance:
 Private Collection, Connecticut, 1980s.

\$1,000 - 2,000



210
A Greek Bronze Satyr
 CIRCA 6TH CENTURY B.C.
 Height 3 inches (7.6 cm).

Property from a Private New England Collection

Provenance:
 Sasson Ancient Art, Jerusalem.
 Cahn International AG, Basel, Switzerland.
 Aquired by the present owner from the above, 4 April 2011.
 (Art Loss Register no. S00041635)

\$8,000 - 12,000



211

A Hellenistic Bronze Tyche

CIRCA 1ST CENTURY B.C.

Height 5 1/2 inches (14 cm).

Property from a Private New England Collection

Provenance:

Galerie Haering, Freiburg, Germany.

Cahn International AG, Basel, Switzerland.

Acquired by the present owner from the above, 4 April 2011.

(Art Loss Register no. S00042637)

\$5,000 - 7,000



212

A Roman Bronze Priapus

CIRCA 2ND CENTURY A.D.

Height 2 3/4 inches (7 cm).

Property from a Private Connecticut Collection

Provenance:

Private Collection, Connecticut, 1980s.

\$1,000 - 2,000

213

A Roman Bronze Herm Finial

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 5 3/4 inches (14.6 cm).

Property from a Southern Collector

Provenance:

The Roger Peyrefitte Collection, Paris.

Christie's, New York, *Antiquities*, 5 June 1998, Lot 282.

Christie's East, *Antiquities and Souvenirs of the Grand Tour*, 28-29 April 1999, Lot 682.

Christie's, New York, *Antiquities*, 8 June 2005, Lot 147.

\$1,000 - 2,000



214

A Roman Silver Jupiter

Height 2 1/4 inches (5.6 cm).

Property from a New Jersey Private Collection

Provenance:

Art Market, Switzerland, acquired 21 November 1995.

\$2,000 - 3,000



215

A Roman Bronze Horse Head Applique

CIRCA 1ST-2ND CENTURY A.D.

Width 2 1/4 inches (5.7 cm).

Property from a Private New England Collection

Provenance:

Artemission, London, 31 October 2005.

\$1,200 - 1,800

216

A Roman Bronze Applique in the Form of a Lion

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Width 1 1/4 inches (3.2 cm).

Property from a Private New England Collection

Provenance:

Artemission, London, 12 November 2004.

\$1,200 - 1,800



219

A Roman Marble Basin Fragment

CIRCA 3RD-4TH CENTURY A.D.

Length 12 1/2 inches (31.8 cm).

Property from a Southern Collector

Provenance:

Fortuna Fine Art, Ltd., New York, 2003 (*Living Long Ago*, p. 12, no. 12).

\$3,000 - 5,000





217

A Roman Marble Sarcophagus Fragment with a Lion

CIRCA 3RD CENTURY A.D.

Height 12 inches (30.5 cm).

Property from a Private New England Collection

Provenance:

Leo Mildenberg Collection.

Antiqua Inc., Woodland Hills, California, 2000s (*Ancient Art and Numismatics*, Catalogue XIII, p. 31, no. LM12).

Acquired by the present owner from the above, 15 June 2005.

\$10,000 - 15,000

218

A Roman Marble Head of a Ram

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 10 3/4 inches (27.3 cm).

Property from a Private Connecticut Collection

Provenance:

G. Terzis, Nicosia, Cyprus.

Thassos Adoniou, Nicosia, Cyprus, acquired 12 January 1936.

Theodoros Adoniou, New York, 1974-2012; thence by descent.

\$20,000 - 30,000



220

A Roman Marble Telamon in the Form of a Satyr

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 20 1/2 inches (53 cm).

Provenance:

J. J. Klejman, New York, prior to 1969.

Private Collection, New York, acquired from the above,
14 November 1969.

\$8,000 - 12,000





221

A Roman Marble Torso of the Goddess Venus (Pontia - Euploia Type)

CIRCA 1ST CENTURY A.D.

Height 36 inches (91.4 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to Dr. Harold F. Moore (1947-2015), New York.

Acquired by the current owner from the above in 1983.

\$30,000 - 50,000

Venus, the goddess of sensual love, had another essential function harkening back to her peculiar mythological origins: in the primordial world described by Hesiod, Venus' Greek precursor Aphrodite was born from the foam created when Ouranos' severed genitals were cast into the sea. In both Greek and Roman traditions, she maintained a strong maritime connection as one of the patron deities of seafaring and navigation, frequently shown emerging (gorgeously nude) from the sea and worshipped widely by grateful sailors.

Here, the goddess is shown in a format traditionally used in this connection with seafaring, worshipped as Aphrodite-Venus 'Pontia' (of the open sea) and 'Euploia' (good sailing). She stands with one hip hiked upwards, giving a sinuous line to the preserved nude torso. A thick mantle cascades down her back from one shoulder, gathered around the upper thighs, so the sensuous curves are proudly displayed and modestly covered. Representations of the goddess in this mode abound in a variety of media and sizes, often with accoutrements linked with the sea such as dolphins, steering oars, or rocky cliffs.

The rear of this statue was only summarily worked in antiquity, particularly at the proper left where chisel marks were left visible in the descending drapery of the cloak, indicating that it was likely intended for display in a niche. While it is unclear whether the oblong rectangular cutting at the back is ancient, it might indicate that the torso was attached to a larger sculptural composition. The same is true for the smaller dowel holes at the hip and drapery edge to the left, where one could envision a separately pieced attachment or support with a maritime theme.

Ancient Bronze Arms and Hands From the Arnold-Peter C. Weiss Collection | Lots 221-229

Arnold-Peter C. Weiss, M.D. (b. 1960, USA) is an internationally known hand surgeon and Professor of Orthopaedic Surgery at both Brown University Medical School and the Medical University of South Carolina. He received his B.A. and M.D. degrees from Johns Hopkins University, completed an orthopedic surgery residency at Johns Hopkins Hospital, and had a hand surgery fellowship at the Indiana Hand Center. Dr. Weiss served as Dean of Admissions for Brown Medical School for nearly a decade. Dr. Weiss has published over 215 peer-reviewed medical articles and 6 books including the two-volume textbook entitled, *Hand Surgery*, a two-volume textbook entitled *ASSH Textbook of Hand & Upper Extremity Surgery*, and a single-volume textbook entitled, *Comprehensive Board Review in Orthopaedic Surgery*. He has numerous NIH grant awards mainly relating to arthritis development in the thumb and wrist joints. He has lectured over 450 times both nationally and internationally on hand surgery and has received many national awards including the 2018 Weiland Medal for Outstanding Lifetime Research in Hand Surgery. He is Editor Emeritus of the *Journal of Hand Surgery* and the *Journal of the American Society for Surgery of the Hand*. He holds 21 patents on orthopedic joint implants and devices used worldwide.

Dr. Weiss has always been interested in art especially that from antiquity to the late 1600s. The current group of ancient hands was collected over nearly three decades and chosen for their aesthetic appeal. They complement an extensive collection of other art related to the hand consisting of medieval stained glass, old master drawings, and old master paintings.



222

A Greek Bronze Right Arm

CIRCA 4TH CENTURY B.C.

Height 26 1/2 inches (67.3 cm).

Property from the Collection of Arnold-Peter C. Weiss,
M.D., Rhode Island

Provenance:

Benzaquen Family Collection, Gibraltar, prior to 1860;
thence by descent to I.S. Benzaquen.

Ariadne Gallery, New York.

Acquired by the present owner from the above, 10
May 2007. [with export license and independent
conservation report]

\$80,000 - 100,000

This highly naturalistic over life-sized arm displays an incredible degree of anatomical precision that could only be achieved by a master workshop, perhaps even a royal atelier. The painstakingly modeled vein, fingernails, and biceps are positively striking in their detail and testify to the technical heights reached by ancient Greek sculptors. The arm likely belonged to a much larger full statue of a nude male heroic figure at the pinnacle of his physique. This monumental athlete or mythological figure would have evoked the pure physical power of idealized youth. At the same time, the subtle bend of the arm with only slightly taut muscles epitomizes the more relaxed poses achieved by Greek masters in the 4th Century B.C. Employing the indirect lost wax casting method, the sculptor covered a plaster or clay model of the desired subject and a surrounding mold with beeswax. When poured, the molten bronze took the place of the wax forming the desired shape. The sculptor then retooled imperfectly cast areas to strengthen its life-like character. Often melted down in antiquity, few bronze sculptures of such technical and artistic quality have survived intact.





223

A Roman Bronze Left Hand

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Length 8 1/4 inches (21 cm).

Property from the Collection of Arnold-Peter C. Weiss,
M.D., Rhode Island

Provenance:

Christie's, New York, *Antiquities*, 30 May 1997, Lot 172.

\$4,000 - 6,000



224

A Bronze Votive Hand of Zeus Sabazios

CIRCA 2ND-4TH CENTURY A.D.

Length 5 inches (12.7 cm).

Property from the Collection of Arnold-Peter C.
Weiss, M.D., Rhode Island

Provenance:

Acquired by the present owner from Frank L.
Kovacs Ancient Coins & Antiquities, San Mateo,
California in 1999.

\$3,000 - 5,000

225

**A Roman Bronze Right Hand, Possibly from a
Statue of Aphrodite**

CIRCA 2ND-3RD CENTURY A.D.

Length 10 inches (25.4 cm).

Property from the Collection of Arnold-Peter C.
Weiss, M.D., Rhode Island

Provenance:

Gorney & Mosch, Munich, *Auktion 145*, 14

December 2005, Lot 69.

Antiqua Inc., Woodland Hills, California.

Acquired by the present owner from the above, 13
February 2006.

\$12,000 - 18,000





226

A Roman Bronze Hand of a Child

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Length 5 inches (12.7 cm).

Property from the Collection of Arnold-Peter C. Weiss, M.D., Rhode Island

Provenance:

Lennox Gallery Ltd., London, prior to 1999.

Acquired by the present owner from the above, 2 August 1999.

Published:

A. Weiss, "Art of the Hand," *Journal of the American Society of Surgery of the Hand*, Vol. 2, 2002.

\$3,000 - 5,000

227

A Greek Bronze Hand of a Satyr Holding a Phiale

CIRCA 2ND-1ST CENTURY B.C.

Length 2 inches (5.1 cm).

Property from the Collection of Arnold-Peter C. Weiss, M.D., Rhode Island

Provenance:

Acquired by the present owner from Annita Patrikiadou, Athens, Greece in 2000s.

\$2,000 - 3,000



228

A Roman Gold Hairpin in the Form of a Hand Holding a Pomegranate
CIRCA 1ST CENTURY A.D.
Length 4 1/8 inches (10.5 cm).

Property from a Private New England Collection

Provenance:
Galerie Cahn, Basel, Switzerland, 16 March 1999.
[Inv. no. 286]

Exhibited:
The European Fine Art Fair, Maastricht, 13-21
March 1999.

\$5,000 - 7,000



229

A Roman Bronze Hand with Greek Inscription
CIRCA 2ND-3RD CENTURY A.D.
Height 6 3/4 inches (17.1 cm).

Property from the Collection of Arnold-Peter C.
Weiss, M.D., Rhode Island

Provenance:
Galerie Cahn, Basel, Switzerland, 4 March 2005.
[Inv. no. 3926]
(Art Loss Register Certificate)

Exhibited:
The European Fine Art Fair, Maastricht, 4-13
March 2005.

\$6,000 - 8,000



230

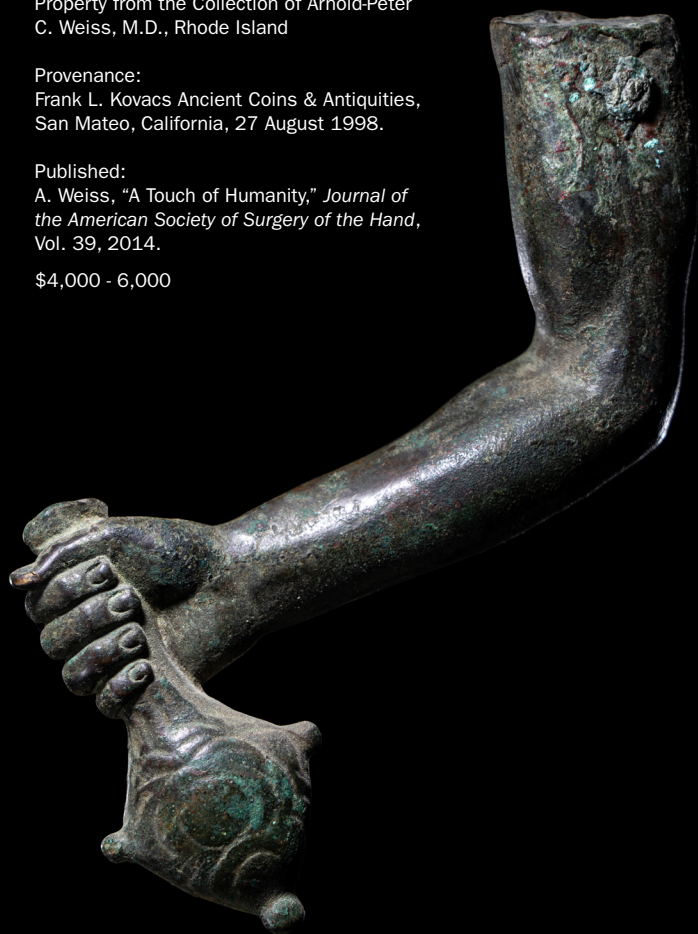
A Hellenistic or Roman Bronze Right Arm of Hermes
CIRCA 1ST CENTURY B.C.
Height 4 1/2 inches (11.4 cm).

Property from the Collection of Arnold-Peter
C. Weiss, M.D., Rhode Island

Provenance:
Frank L. Kovacs Ancient Coins & Antiquities,
San Mateo, California, 27 August 1998.

Published:
A. Weiss, "A Touch of Humanity," *Journal of
the American Society of Surgery of the Hand*,
Vol. 39, 2014.

\$4,000 - 6,000



231

A Roman-Style Polychrome Mosaic Panel with a Bearded Head and Two Animals

AFTER THE ANTIQUE

Frame 79 1/4 x 24 inches (201.3 x 61 cm).

Provenance:

Art Market, France, prior to 2000.

Art Market, New York, 2000-2014.

Jeremy Schell, Atlanta, Georgia; where acquired from the above in 2014.

\$7,000 - 9,000



232

A Roman Marble Fragment with Latin Inscription

CIRCA 1ST-2ND CENTURY A.D.

Height 8 3/4 inches (22.2 cm).

Provenance:

Art Market, Germany, prior to 2000.

Private Collection, London.

Art Market, London.

Private Collection, Beverly Hills, California, 2000s

Transcription

[Dis Man]ibus

Gratae

[Fe]cit

[]us Apulus

[Ben]e Merenti

Translation

To the spirits of the dead

[for] Grata

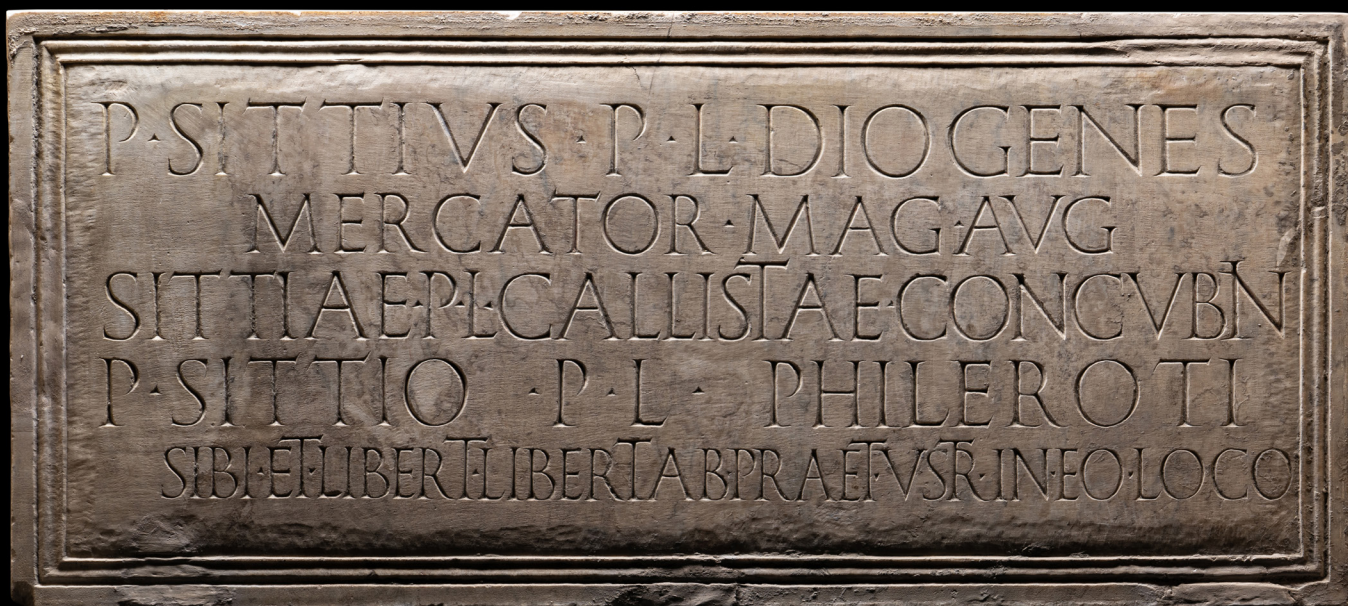
Made this

[by] Apulus

[?] well deserving of it

\$2,000 - 3,000





233

A Roman Giallo Antico Architectural Fragment

CIRCA 1ST CENTURY A.D.

Width 8 1/4 inches (21 cm).

Property from a Midwestern Institution

Provenance:

Private Collection (S.R. & J.S.), New York, prior to 1983.

Property of a Midwestern institution (Acc. no. 1983.4.60b)

\$2,500 - 3,500



234

A Roman Marble Inscribed Panel

EARLY IMPERIAL, 27 B.C.-14 A.D.

52 x 24 inches (132.1 x 61 cm).

Provenance:

Art Market, Europe, prior to 2003.

Fortuna Fine Arts, New York, since 26 November 2003.

A rectangular panel with fine early imperial lettering and a high-quality inscription.

Transcription

P·Sittivs·P·L·Diogenes

Mercator·Mag[ister]·Avg[vsti]

Sittiae·P·L·Callistae·concvbin(lig)[ae]

P·Sittio·P·L·Phileroti

sibi·et·libert[is]·libertab[us]·praet[er]·vstr(lig)·in·eo·loco

Translation

Publius Sittius Diogenes, freedman of Publius Sittius, merchant [and] chief priest/overseer (?) of Augustus for Sittia Callista, freedwoman of Publius, his common-law wife, [and]

for Publius Sittius Philerotes, freedman of Publius Sittius [and]

for himself and his freedmen and freedwomen who have passed away and been cremated (?) in the same place

\$10,000 - 15,000



235
A Byzantine Red Steatite Icon of Saint Panteleimon
 CIRCA 12TH-14TH CENTURY A.D.
 Height 2 7/8 inches (7.3 cm).

Property from a Private New England Collection

Provenance:
 Jeffrey Spier, Curator of Antiquities at the J. Paul Getty
 Museum, prior to 2010.
 Acquired by the present owner from the above, 19
 January 2010.

\$5,000 - 7,000



236
**A Byzantine Marble Relief Fragment
 with Saints and Coptic Graffiti**
 CIRCA 9TH-11TH CENTURY A.D.
 Width 10 3/4 inches (27.3 cm).

Property from a Midwest Private Collection

Provenance:
 Estate of Joseph T. Butler, Tarrytown, New York.
 Ancient Resources Auctions, California, *Fine
 Ancient Artifacts*, 19 July 2015, Lot 93.

\$2,000 - 3,000

237

A Palmyrene Limestone Relief Fragment of a Youth
CIRCA 220-240 A.D.
Height 24 1/4 inches (61.5 cm).

Property from a Private West Coast Collection

Provenance:

Private Collection, France.

Private Collection, Westlake Village, California.

Royal Athena Galleries, New York, 2009 (*Art of the Ancient World*, Vol. XX, p. 22 no. 33).

\$20,000 - 30,000



238

A South Arabian Alabaster Head of a Woman

CIRCA 2ND CENTURY B.C.-1ST CENTURY A.D.

Height 11 3/4 inches (29.8 cm).

Property from a Private Connecticut Collection

Provenance:

Asfar Brothers, Beirut, 1960s-1970s.

Private Collection, Belgium, prior to 1990.

Art Market, New York, prior to 2014.

(Art Loss Register no. 9298.WK)

Exhibited:

London, Regent's Park,

Frieze Masters, 6-9 October 2016.

\$20,000 - 30,000



This preserved female head was once part of a statue and is a fine example of South Arabian dedicatory art. The face of the figure is carved in a beautifully ovoid manner with delicate cheekbones, a flaring nose, and a mouth carved in low relief. Below are gently cut pursed lips. Two graceful sweeping arcs form the brow line, complemented by incised eyebrows; its almond-shaped eyes are inlaid with limestone and the remnants of shell partly fill the pupil. The hair is skillfully executed, overlying the forehead in low relief and cut to accentuate the coiffure, sweeping downwards and widening towards the area of the shoulders. Its aesthetic properties demonstrate the careful selection of the calcite material, elegantly stratified and expertly contoured to produce the form. The surface is carefully polished with a fine shine and overall finish.

239

A Gandharan Stucco Head of a Solider

CIRCA 3RD-4TH CENTURY A.D.

Height 8 inches (20.3 cm).

Provenance:

Stanislav Kovar (1889-1962), Czech Diplomat;
thence by descent to his daughter, Eva Christovar,
who imported it to Australia, 1970.

Guy Earl Smith, Sydney, *The Kovar Collection*,
10 August 2015, Lot 253.

\$3,000 - 5,000



240

An Indus Valley Polychrome Pottery Jar

CIRCA 3200-2700 B.C.

Height 13 3/8 inches (33.9 cm).

Provenance:

Private Collection, Germany, 1970s.

Royal Athena Galleries, New York (Inv. no.

GMN17), 26 May 2014.

Aphrodite Ancient Art, New York, prior to 2016.

\$2,000 - 3,000



Lot 240 | Detail



241

A Collection of 12 Ancient Art Reference Works

Comprising:

S. Hooper (ed.), *The Robin and Lisa Sainsbury Collection*, 3 Vols. (New Haven and London, Yale University Press, 1997);
 J. Aruz (ed.), *Art of the First Cities* (New York, Metropolitan Museum of Art Exhibition Catalogue 2003);
 L.M. Berman, *The Cleveland Museum of Art, Catalogue of Egyptian Art* (Cleveland, The Cleveland Museum of Art 1999);
 P. Getz-Preziosi, *Sculptors of the Cyclades: Individual and Tradition in the Third Millennium B.C.* (Ann Arbor, The University of Michigan Press 1987);
 M. Ross, *Arts of the Migration Period* (Baltimore, The Walters Art Gallery 1961);
 G.M.A. Richter, *Catalogue of Greek Sculptures in the Metropolitan Museum of Art* (Oxford, Clarendon Press 1954);
 M. Comstock & C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts Boston* (Boston, Museum of Fine Arts 1971);
 J. Michael Padgett (ed.), *Roman Sculpture in the Art Museum Princeton University* (Princeton, Princeton University Press 2001);
 D. Harden et al., *Glass of the Caesars* (Corning, Corning Museum of Glass exhibition catalogue 1987);
 S. Goldstein, *Pre-Roman and Early Roman Glass* (Corning, Corning Museum of Glass 1979);
 E. Delange, *Catalogue des Statues Egyptienne du Moyen Empire* (Paris, Musée du Louvre 1987);
 Ernest Brummer Collection, 2 Vols. (Zurich, Galerie Koller Auction Catalogue 1979).

\$800 - 1,200



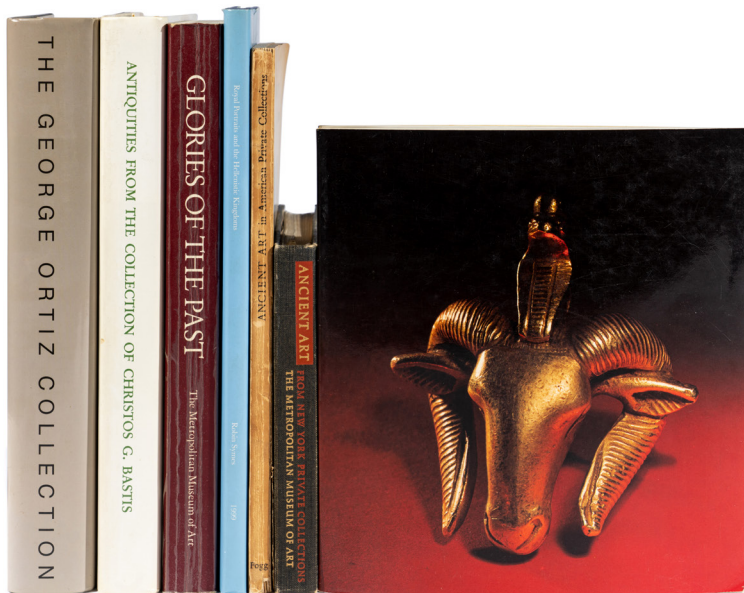
242

A Collection of 15 Ancient Art Reference Works

Comprising:

M.B. Comstock & C.C. Vermeule, *Sculpture in Stone. The Greek, Roman and Etruscan Collections of the Museum of Fine Arts Boston* (Boston, Museum of Fine Arts 1976);
 D.G. Mitten & S.F. Doeringer, *Master Bronzes from the Classical World* (Cambridge, Fogg Art Museum Exhibition Catalogue 1967);
 S. Matheson, *Ancient Glass in the Yale University Art Museum* (New Haven, Yale University Art Gallery 1980);
 J. Bourriau, *Pharaohs and Mortals. Egyptian Art in the Middle Kingdom* (Cambridge, Fitzwilliam Museum Exhibition Catalogue 1988);
 J.P. O'Neill (ed.), *Egyptian Art in the Age of the Pyramids* (New York, Metropolitan Museum of Art Exhibition Catalogue 1999);
 C. Ziegler, *Catalogue des stèles, peintures et reliefs égyptiens de l'Ancien Empire et de la première période intermédiaire: vers 2686-2040 avant J.-C.* (Paris, Réunion des musées nationaux 1990);
 W.C. Hayes, *The Scepter of Egypt. A Background for the Study of the Egyptian Antiquities in The Metropolitan Museum of Art*, 2 Vols. (New York, The Metropolitan Museum of Art 1990);
 B. Bothmer, *Antiquities from the Collection of Christos G. Bastis* (Mainz, Verlag Philipp von Zabern 1987);
 R. Freed, *Egypt's Golden Age, The Art of Living in the New Kingdom 1558-1085 B.C.* (Boston, the Museum of Fine Arts 1982);
 J.D. Cooney, *Amarna Reliefs from Hermopolis in American Collections* (Brooklyn, The Brooklyn Museum 1965);
 J. V. d'Abbadie, *Catalogue des objets de toilette égyptiens* (Paris, Éditions des musées nationaux 1972);
 D. Patch, *Dawn of Egyptian Art* (New York, Metropolitan Museum of Art Exhibition Catalogue 2011);
 R. Freed (ed.), *Pharaohs of the Sun. Akhenaten-Nefertiti-Tutankhamen* (Boston, the Museum of Fine Arts Exhibition Catalogue 1999);
 A. Caubet (ed.), *The Louvre Near Eastern Antiquities* (Paris, Scala Publications 1991);
 D. Adams et al., *When Orpheus sang, an ancient bestiary* (Geuthner, Naji Asfar Collection Catalogue 2004).

\$800 - 1,200



243

A Collection of 7 Ancient Art Reference Works

Comprising:

G. Ortiz, *In Pursuit of the Absolute: Art of the Ancient World: the George Ortiz Collection* (Benteli-Werd Publishers, 1996);
 B. Bothmer, *Antiquities from the Collection of Christos G. Bastis* (Mainz, Verlag Philipp von Zabern 1987);
 D. von Bothmer, *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection* (New York, Metropolitan Museum of Art 1990);
 R. Symes, *Royal Portraits and Hellenistic Kingdoms* (New York, Robin Symes Exhibition Catalogue 1999);
 D. von Bothmer, *Ancient Art from New York Private Collections* (New York, Metropolitan Museum of Art Exhibition Catalogue 1961);
 J. Coolidge (ed.), *Ancient Art in American Private Collections* (Cambridge, Fogg Museum Exhibition Catalogue 1954);
 J. Settgast et al., *Von Troja bis Amarna: The Norbert Schimmel Collection*, New York (Mainz, Verlag Philipp von Zabern 1978).

\$800 - 1,200



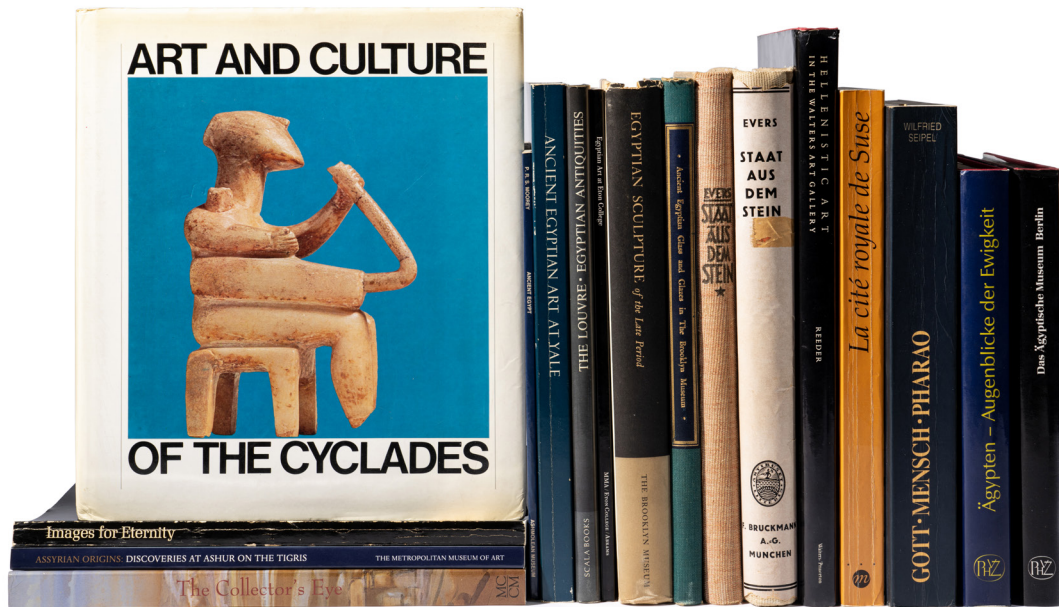
244

A Collection of 6 Ancient Art Reference Works

Comprising:

J. V. d'Abbadie, *Catalogue des objets de toilette égyptiens* (Paris, Éditions des musées nationaux 1972);
 G. Ortiz, *In Pursuit of the Absolute* (Royal Academy Exhibition Catalogue 1996);
 P. Getz-Preziosi, *Early Cycladic Art in North American Collections* (Richmond, Virginia Museum of Fine Arts Exhibition Catalogue 1987);
 K. Schefold, *Meisterwerke griechischer Kunst*, (Basel, Benno Schwabe & Co. Exhibition Catalogue 1960);
 M. Padgett, *The Centaur's Smile. The Human Animal in Early Greek Art* (Princeton University Art Museum Exhibition Catalogue 2003);
 C.A. Picón et al, *Art of the Classical World in the Metropolitan Museum of Art* (New York, Metropolitan Museum of Art 2007).

\$800 - 1,200



245

A Collection of 16 Ancient Art Reference Works

Comprising:

- B.V. Bothmer, *Egyptian Sculpture of the Late Period. 700 B.C. to A.D. 100* (Brooklyn Museum Exhibition Catalogue 1960);
 E. Riefstahl, *Ancient Egyptian Glass and Glazes in the Brooklyn Museum* (The Brooklyn Museum 1968);
 H. G. Evers, *Staat aus dem Stein. Denkmäler, Geschichte und Bedeutung der Ägyptischen Plastik Während des Mittleren Reichs*, 2 Vols. (Munich, 1929);
 E. Reeder, *Hellenistic Art in the Walters Art Gallery*, (Baltimore, The Walters Art Gallery Exhibition Catalogue 1988);
 G. Scott III, *Ancient Egyptian Art at Yale* (Yale University Art Gallery 1986);
 C. Ziegler, *The Louvre: Egyptian Antiquities* (London, Scala Publications 1990);
 P.R.S. Moorey, *Ancient Egypt, Ashmolean Museum, Oxford* (Oxford, Ashmolean Museum Publications 1988);
 S. Spurr et al., *Egyptian Art at Eton College. Selections from the Myers Museum* (New York, Metropolitan Museum Exhibition Catalogue 1999);
 J. Thimme, *Art and Culture of the Cyclades* (Chicago, The University of Chicago Press 1977);
 K. H. Priese et al., *Das Ägyptische Museum Berlin* (Mainz, Philipp von Zabern 1991);
 M. Page-Gasser, A. Wiese, *Ägypten, Augenblicke der Ewigkeit, Unbekannte Schätze aus Schweizer Privatbesitz* (Mainz, Philipp von Zabern 1997);
 A. Caubet et al., *La cité royale de Suse: trésors du Proche-Orient ancien au Louvre* (Paris, RMN 1994);
 P. Lacovara (ed.) et al., *The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection Ltd* (Atlanta, Michael C. Carlos Museum Exhibition Catalogue 2001);
 P. Harper (ed.) et al., *Assyrian Origins: Discoveries at Ashur on the Tigris: Antiquities in the Vorderasiatisches Museum, Berlin* (New York, Metropolitan Museum of Art Exhibition Catalogue 1995);
 R. Fazzini, *Images for Eternity, Egyptian Art from Berkeley and Brooklyn* (M. H. de Young Memorial Museum Exhibition Catalogue 1975);
 W. Siepel, *Gott das Mensch das Pharaoh* (Kunsthistorisches Museum Wien Exhibition Catalogue 1992).

\$800 - 1,200



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Updated 4.7.23

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Guide for Prospective Sellers and Buyers

GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property

Hindman is pleased to provide complimentary auction estimates for items you're considering consigning. You are welcome to submit items electronically (consign@hindmanauctions.com) or to contact any of our offices directly.

Our specialists are eager to help you learn more about your collection and current auction sale estimates.

To begin an estimate, our specialists will need:

- At least 3 photos
- Detailed description
- Details on signatures or marks

Shipping Arrangements

Buyers assume full responsibility for the packing and shipping of lots won at auction. Our Recommended Shippers offer a wide variety of local, domestic, and international shipping options.

In the interest of our clients, Hindman requires a written authorization from the buyer in order to release property to anyone other than the purchaser of record (including but not limited to our recommended shippers). You may submit the Shipping Release Form via fax to 312.280.1211 or email to shipping@hindmanauctions.com

Appraisals

Our exceptional team of specialists regularly appraises property by analyzing market trends and conducting comprehensive research. Specialists evaluate thousands of objects each year for auction, allowing them to closely monitor the nuances of the current market.

Professional appraisals are prepared for estate tax, gift tax, charitable contribution, insurance and for equitable distribution purposes.

- Estate Tax
- Gift Tax
- Charitable Contribution
- Insurance
- Appraisals for Corporate Valuation Needs

Our trust and estates department recognizes that each client and appraisal situation is unique and often involves multiple asset categories and residences. Fees for appraisals are determined by the number of specialists, hours involved and the necessary travel and expenses. Our competitive fees are negotiated based upon the express needs of each client and are competitive within the marketplace.

Please contact our Appraisals Department (appraisals@hindmanauctions.com) for more information.

Estate Services

Estate settlement is a meticulous and multi-faceted process. Hindman provides executors, fiduciaries and beneficiaries throughout the country with confidential and customized appraisals and disposition services. All appraisals are prepared fully in accordance with USPAP guidelines and meet all current requirements set forth by the IRS.

We recognize that each client and appraisal situation is unique and often involves multiple asset categories and residences. Our Trusts and Estates department offers services that are tailored to meet our clients' timelines and specifications.

Our specialists offer complimentary walk-through services with the goal of providing an accurate representation of each item's value based on the current auction market. A detailed proposal outlining the manner in which a sale will be conducted from the initial value assessment to removal of the property and settlement is provided to all parties involved.

Please contact our Estate Services (inquiries@hindmanauctions.com) team for more information.

Updated 1.13.23

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale

All bidders with Hindman LLC must read and agree to Conditions of Sale posted in this catalogue prior to bidding at an auction.

Viewing Auction Items

It is highly recommended that all prospective bidders either view the sale via our online catalogue or contact Hindman LLC for further images or to schedule an appointment to view objects in person.

Estimates

Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports

We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

Bidding Increments

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 – 500	\$25
\$500 – 1,000	\$50
\$1,000 – 2,000	\$100
\$2,000 – 5,000	\$250
\$5,000 – 10,000	\$500
\$10,000 – 20,000	\$1,000
\$20,000 – 50,000	\$2,500
\$50,000 – 100,000	\$5,000
\$100,000 – 200,000	\$10,000
\$200,000 +	AT AUCTIONEER'S DISCRETION

In-House Bidding

Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online

Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding

If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding

You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of \$500 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

These Conditions of Sale set out the terms upon which Hindman LLC (“we,” “us,” or “our”) sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold “AS IS,” in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot's condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping purposes.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

- (a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, “Sanctioned Person(s)”); (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
- (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

- (a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

- (a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.
- (b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.
- (c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

- (a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
- (b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
- (c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot's description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman's sole discretion.

2. AUCTIONEER'S DISCRETION

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

D. AFTER THE AUCTION

1. THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge twenty-six percent (26%) of the hammer price up to and including \$1,000,000; twenty percent (20%) of any amount in excess of \$1,000,001 up to and including \$5,000,000; and fifteen percent (15%) of any amount in excess of \$5,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Credit card: Credit card payments may not exceed \$10,000 and a

convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.

(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be

responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

- (a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
- (c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
- (d) It applies to the Heading as amended by any saleroom notice.
- (e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
- (g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
- (h) In order to make a claim under the limited authenticity warranty, you must
- (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
- (j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

- (a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
 - (i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
 - (ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
 - (iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY

- (a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.
- (d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.
- (d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money

laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is **authentic**.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 1.13.23

Upcoming Auction Schedule

SALE 1186**DINING AT HOME**

MAY 9 | CHICAGO | ONLINE

SALE 1184**FINE PRINTED BOOKS & MANUSCRIPTS,
INCLUDING AMERICANA**

MAY 11 | CHICAGO | LIVE + ONLINE

SALE 1187**IMPORTANT JEWELRY**

MAY 16 | CHICAGO | LIVE + ONLINE

SALE 1175**EUROPEAN ART**

MAY 18 | CHICAGO | LIVE + ONLINE

SALE 1177**AMERICAN ART**

MAY 19 | CHICAGO | LIVE + ONLINE

SALE 1189**EARLY 20TH CENTURY DESIGN**

MAY 23 | CINCINNATI | LIVE + ONLINE

SALE 1190**MODERN DESIGN**

MAY 24 | CHICAGO | LIVE + ONLINE

SALE 1188**ANTIQUITIES & ANCIENT ART**

MAY 25 | CHICAGO | LIVE + ONLINE

SALE 1191**SUMMER FASHION & ACCESSORIES**

JUNE 9 | CHICAGO | ONLINE

SALE 1192**AMERICAN HISTORICAL
EPHEMERA & PHOTOGRAPHY**

JUNE 15 | CINCINNATI | LIVE + ONLINE

SALE 1195**SPORTS MEMORABILIA**

JUNE 20 | CHICAGO | ONLINE

SALE 1198**FINE ART & DESIGN SELECTIONS**

JUNE 27 | CHICAGO | ONLINE

SALE 1199**JEWELS ONLINE**

JUNE 28 | CHICAGO | ONLINE

SALE 1206**SUMMER WATCHES**

JULY 11 | CHICAGO | ONLINE

SALE 1208**EUROPEAN FURNITURE &
DECORATIVE ARTS**

JULY 19 | CHICAGO | LIVE + ONLINE

To be featured in

Sale 1188 | Antiquities & Ancient Art

Lot 148 | A Attic Black-Figured Neck-Amphora

Estimate: \$40,000 - 60,000



Invitation to sell at auction

Welcoming antiquities and ancient art
consignments for auction. Contact us to
receive a complimentary auction valuation.



HINDMAN
AUCTIONS & APPRAISALS

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